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SIR THOMAS LAWRENCE, PRA

1769 – 1830

ROYAL ACADEMY OF ARTS DIPLOMA GALLERY
LONDON 1961

CATALOGUE 2/6

SIR THOMAS LAWRENCE, PRA

1769 – 1830

An Exhibition of Paintings and Drawings including,
by gracious permission of Her Majesty The Queen,
sixteen paintings which normally hang in the
Waterloo Chamber at Windsor Castle

ROYAL ACADEMY OF ARTS DIPLOMA GALLERY
LONDON 1961

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ROYAL ACADEMY OF ARTS IN LONDON, 1961

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PREFACE

As Mr. Kenneth Garlick points out in his introduction to this catalogue, the paintings by Sir Thomas Lawrence permanently arranged in the Waterloo Chamber at Windsor Castle "form a unique record of history and a unique assessment of one painter's work in English art". Therefore Her Majesty The Queen's gracious offer to allow these paintings to come to the Academy while the Castle is closed for some months this autumn was enthusiastically welcomed by us.

The portraits commissioned by George IV and with which Lawrence was pre-occupied from the time of the Congress of Vienna until his death in 1830 are those on which his international fame was established. Yet their existence, virtually in the form of a permanent Memorial, and the fact that, for obvious reasons, they cannot normally be moved, have created a special difficulty in the organisation of a representative Lawrence Exhibition. Since the completion of the Waterloo Chamber by Wyatville such a project has been virtually impossible and the several Lawrence Exhibitions held in recent years, which reflect an increasing interest in his art, have all been small in scale. We can therefore claim that the present occasion, which offers both the paintings from Windsor and a selection of other works dating from Lawrence's earliest period, including a number of drawings and unfinished studies, is of exceptional interest.

Until a few years ago it seemed that critical opinion of Lawrence had hardened adversely and that he would continue to be remembered with favour mainly as one of the most discriminating of British collectors and as a man whose influence with the Government had helped in establishing the National Gallery. The recent revaluation of his art owes much to the scholarship of Mr. Kenneth Garlick and it is fitting that Mr. Garlick should be responsible, single-handed, for the selection, cataloguing and arrangement of this Exhibition. For his readiness to undertake this task at very short notice and for carrying it out so thoroughly the Royal Academy is greatly in his debt. Mr. Garlick has asked me to include in this acknowledgement his own thanks to Professor E. K. Waterhouse for lightening his task with valuable advice on many points.

The Academy's obligation to Her Majesty The Queen has already been mentioned and I must also express our thanks to those other owners who have so generously contributed to the Exhibition. In several cases I am acutely aware of the blank space on their walls this autumn which the removal of a favourite picture must entail.

This is the third Diploma Gallery Exhibition in a series dedicated to past Members of the Royal Academy. The fourth President and one of the greatest figures in our history, Sir Thomas Lawrence is an artist we are proud to honour in this way.

CHARLES WHEELER

INTRODUCTION

THE reputation of Sir Thomas Lawrence has always suffered from the fact that so many of the pictures by which he is popularly known are not the best examples of his work. Nor is he well represented in our public collections. The National Gallery and the Tate Gallery which between them own thirteen of his portraits have only one, *Queen Charlotte*, which is of the first importance or would have seemed so to Lawrence himself. This perhaps only serves to emphasise that the quality of his work as a whole is quite extraordinarily uneven. If you took a random thirteen Reynoldses or Gainsboroughs the chances are high that more than one would show them at their best; but while this is true it is also true that the best of Lawrence has more often been underrated than given its just due. His work is now so very widely scattered that to bring the best of it together would be a prohibitive undertaking, but the opportunity of exhibiting the portraits from the Waterloo Chamber at Windsor Castle is a splendid occasion at least to enlarge upon him, and this small selection from collections in England and southern Scotland only, may help to make it more clear that he was a painter and a draughtsman not only of variety and vitality but of distinction and, on occasion, of power. "There were", wrote Haydon, "gleams of power about him which made me lament that Nature did not quite finish his capacity."

The history of Lawrence the boy prodigy is so well known that it needs repeating only in outline. He was born in Bristol on 13th April 1769, the son of an excise officer who shortly afterwards turned innkeeper, and who in 1773 took over an important coaching inn, *The Black Bear*, at Devizes. Here Thomas, the youngest child, began at the age of five or six to be talked about for the likenesses he drew in pencil. At this age also he could recite long passages of *Paradise Lost* from memory. The degree to which he had attracted notice may be judged from the fact that Fanny Burney, who stayed at the inn in 1779, tells us that he had already been taken to London and presented to Sir Joshua Reynolds. In the same year, 1779, the business of the inn failed and the family set out on what amounted to a kind of advertising tour for Thomas, staying in Oxford and Winchester and finally sometime in 1782 settling in Bath, where from the beginning they were partially dependent on his earnings from making small portraits in pastel. There is no doubt that if he was not consciously exploited by his father he was pushed too far and too soon. He would have done better to develop more slowly. His father also refused an offer from William Hoare to send him to Italy with his son Prince.

Lawrence left Bath for London in 1786 or '87 and studied for a

short time at the Royal Academy Schools. He was showing pastels at the annual exhibition of 1787 and oils in 1788. In 1789 he exhibited a portrait of an exceptional ability and charm, *Georgina, Lady Apsley* (No. 27), and later in the same year he was summoned to Windsor to paint Queen Charlotte. This phenomenal whisk to the top of the tree astonished everyone at the time and has been talked about ever since, but the really astonishing thing is not that it happened but that it was justified. How *did* he manage to paint like this so soon? The fact that he was a prodigy cannot explain everything. It is extremely puzzling. Whether he received instruction in the use of oils while he lived in Bath we do not know. The story that Thomas Barker of Bath gave him lessons, whether it is true or not, is hardly of importance as they were of exactly the same age. Certainly one of his first close friends in London was William Hamilton, eighteen years his senior, and Lawrence's earliest manner of painting, the spontaneity of it, the thick creamy paint, the over-generous use of high-lights, is as near to Hamilton's as anyone's, but more accomplished. Richard Westall and Henry Singleton, his friends and more or less his contemporaries, also painted in much the same way. It is also noticeable that to begin with at any rate he drew freely on Reynolds for his compositions and for the interpretation of different kinds or classes of sitter. Like Reynolds, too, he made "references" to antique sculpture. But he was very much more than a borrower and a *pasticheur*. When Reynolds said to him "In you, sir, the world will expect to see accomplished all that I have failed to achieve" he was paying a public and elaborate compliment, but he would not have done so without conviction, and he must have sensed something new in English portraiture. What he acknowledged so generously was no doubt in the first place an extraordinary assurance in the drawing and modelling, something he had never achieved himself, but what he sensed in addition was a new spirit, an element of romanticism which is present in Lawrence's portraits of the 'nineties to a remarkable degree. Portraits like *Lord Glenbervie* (No. 26) and *Richard Payne Knight* (No. 30) with their strong swinging lines and more than a hint of drama had not been seen on the walls of the Academy before. And such an obvious enjoyment in the sheer application of paint was very rare indeed.

Lawrence was elected A.R.A. in 1791, and in 1794, at twenty-five, the earliest admissible age, he was elected a full Academician, defeating Hoppner, who was eleven years his senior, by two votes. In 1792 on the death of Reynolds he succeeded him as Painter-in-Ordinary to the King and as Painter to the Dilettanti Society. He seems to have taken these successes in his stride. His head was not turned.

The quality of his work did not decline, and a portrait like *William Lamb* (No. 19), which was probably painted about 1805, is stronger, more controlled and less impulsive than most of his earlier painting. There was however another side to this picture. He was mountingly in debt, his private life was unhappily entangled, and the number of portraits which he began and did not finish was affecting his reputation. It was remarked that he was not "going forward" in his art. Lawrence was too serious both as a man and an artist not to be sensitive to criticism and he must have been aware of a good deal of it, especially in the years 1800–1805. Somewhere in one of his letters, he uses the phrase "less Manner and more Style". The exaggerations of his more romantic portraits, their staginess, their spot-lighting and high-lighting, all come into the category of Manner. But when we look at *Sir Francis Baring and his partners* (No. 28) which he exhibited in 1807 we at once recognise Style. This was a deliberate attempt to answer the critics and to rid his work of Manner. It is one of the first of his pictures to show the results of a serious study of the colouring of the old masters, particularly of Rubens. It is clear that Lawrence was by nature a studious man. This was the side of him which the pressure of his early life gave no chance to develop. He was able to indulge it fully only in collecting, but from this time it is more apparent in his painting than it had been hitherto. This was acknowledged by the critics, and when one reads what they had to say and reviews the work of Lawrence as a whole it seems quite certain that the exhibition of 1807 was a turning point in his career. One may feel that the Baring group, thoughtful and masterly as it is, is not quite the masterpiece that the portraits of the 'nineties had led one to expect, and perhaps it is true that Lawrence did not fulfil his early promise; but one must always bear in mind that it was his misfortune to be born about twenty years too soon to be young when romanticism was in the air in European painting. In 1815 when Napoleon was at last defeated and Europe again lay open to the English traveller he was getting on for fifty.

It is always something of a surprise to be reminded that Lawrence was a slow worker. This applies to his painting at all periods. We know from Farington that even in the 'nineties he drew his heads and figures in some detail on the canvas before he began to paint and we know from other sources that this remained his practise throughout his life. Throughout his life, too, he continued to make portrait drawings. Some of them are uncomfortably sweet, but some of them are powerful, and they all show a remarkable versatility and delicacy in the use of the pencil and of chalk. If he was a great romantic painter *manqué*, one may also feel with some justi-

fication when looking at his drawings that had circumstances been different, or had he possessed the extra modicum of intellectual vigour which he lacked, he might have been the English Ingres.

The Prince Regent who, as Prince of Wales, had always favoured Hoppner, sat to Lawrence for the first time in 1814 and in this year, during or shortly after the visit of the Emperor of Russia and the King of Prussia to England, he conceived the project (or the idea of it was put into his head) of sending Lawrence to act as his official painter at the conferences of peace. In 1815, as a preliminary gesture, Lawrence was knighted. The escape of Napoleon from Elba delayed the project but did not kill it and Lawrence finally left England in September 1818. It was only his second visit abroad. The first had been a dash to Paris to see the Louvre early in 1815. Now he spent about two months at Aix-la-Chapelle, about five months in Vienna, about eight months in Rome, and five weeks in Florence on the way home. At Aix and Vienna he was kept exceedingly busy at portraits, but in Rome, apart from the large portraits of the Pope and the Cardinal, he painted very little. He employed himself at fifty as Reynolds had done at thirty, in studying Michelangelo and Raphael. It was too late for this to influence his style of painting to any great degree and it seems that as a painter he responded much more immediately to the works of Rubens and Velasquez which he saw in the Imperial collections in Vienna. But he must have felt in Rome a great satisfaction in work completed and a luxury of study, which for him was relaxation, such as he had not enjoyed before. He must have known that in the portraits of the Pope, of the Cardinal and the Archduke Charles he had achieved a greater seriousness and solidity; that he had put successfully into Style all that was left in middle-age of the bounding vitality which in his youth had gone into Manner. Most of the portraits of this European mission were completed in London. Some were still unfinished when he died in January 1830, and only then were they delivered to the King who himself died six months later. It was William IV who saw the beginning of Wyatville's scheme for roofing in Horn Court at Windsor Castle to form the Waterloo Chamber which now so finely houses the whole series. They form a unique record of history and a unique assessment of one painter's work in English art. The whole conception was in fact more in the tradition of a European than an English court. It is only to be regretted that George IV refused to take the unfinished head of Napoleon's son, the Duc de Riechstadt, and this which might have hung at Windsor is now in the U.S.A., housed by the Fogg Art Museum of Harvard University.

While Lawrence was on his homeward journey Benjamin West,

the President of the Royal Academy, died, and when he arrived in England on 30th March 1820 he found he had been selected as the new President. He held this office with distinction for ten years and when he died Greville wrote in his diary "[he] has left no one fit to succeed him". This was the general feeling. It would not be true to say that Lawrence was so eminent a President as Reynolds. His own short, polished Addresses to the students of the Academy are not Discourses in the academic sense and he admitted that he felt himself unequal to anything of that kind. In other ways however he fulfilled his responsibilities with *éclat*. It was not only that his visit to the Continent had given him a European *réclame* which no English painter had had before him. It was that as President he was constantly "at home" to young artists, to students and to visiting artists from abroad. The number of those whom he encouraged, to whom he gave commissions, whom he entertained and with whom he corresponded is large—Bonington, Etty, Eastlake, Uwins, Géricault, Audubon, to name only the first that come to mind. Nothing of this sort was ever too much trouble for him. He was also cut out to be a public figure. He had a fine presence and a good manner. He had won respect in 1816 for the skill with which he presented his arguments in favour of the purchase by the nation of the Elgin Marbles, and in the 'twenties he was active in persuading the government to purchase the Angerstein pictures and to found a National Gallery. The superb standard of his collection of old master drawings was widely recognised and he was respected as a connoisseur.

The portraits of the last decade are as uneven in quality as any that went before. He depended as much as ever, or even more, on assistants. His child portraits and some of his portraits of fashionable women are cloying. He did however still paint magnificently. It was not possible to borrow for this exhibition such splendid paintings *que* paintings as *Lady Peel* in the Frick Collection or *Mrs. Lock* at Kansas City, but the unfinished *Tom Moore* (No. 69) and *Wilberforce* (No. 20), *Sir William Curtis* (No. 40) and *The Princess Sophia* (No. 41) serve to show that towards the end of a professional lifetime he was still exploring and still painting with the enjoyment and almost the exuberance of his twenties. One can see why Thackeray referred to the Lawrences at Bareacres Castle as "tawdry and beautiful, and, thirty years ago, deemed as precious as works of real genius". One can also see how wrong he was.

KENNETH GARLICK

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AGNEW'S: Loan Exhibition in aid of the Association of the Friends of the Bristol Art Gallery, 1951.

BRIGHTON: Brighton Art Gallery, Loan Exhibition, Festival of Britain, 1951.

BRISTOL: City Art Gallery, Sir Thomas Lawrence, 1951.

GENERAL INFORMATION

THE Exhibition opens on Saturday, October 28, and closes on Sunday, December 31, 1961.

Hours of admission:

Weekdays, 10 a.m. to 5.30 p.m.

Sundays, 2 p.m. to 5.30 p.m.

Price of admission, 2*s.* 6*d.*

Catalogue, 2*s.* 6*d.* (by post 3*s.*).

REDUCED PRICE ADMISSIONS

Direct admission at the officially reduced rate of 1*s.* 6*d.* for Students, Teachers accompanying parties, Members of Staff Associations, Working Men's or Girls' Clubs, or similar organisations can be obtained at the entrance to the Exhibition on production of a current student or membership card or other form of identification signed by the holder.

Similar admission for members of Associations, etc., not issued with membership cards can be arranged if application is made in advance by the Secretary or other responsible official of such an organisation to the *Secretary, Royal Academy of Arts, Piccadilly, London, W.1.*

Visitors are required to give up their sticks and umbrellas before entering the Galleries; they must be left with the attendants at the Cloak Room in the Entrance Hall. The other attendants are strictly forbidden to take charge of anything.

Invalids may obtain the use of a wheeled chair during certain hours, without charge, by previous arrangement with the Secretary, to whom application should be made for the necessary order.

CATALOGUE

In the descriptions height precedes width.

The abbreviations used under "Exh:" and "Lit:" are amplified in the list given on page ix.

NORTH GALLERY

1 ALEXANDER I, EMPEROR OF RUSSIA (1777–1825)

Canvas. 107×71 in. Largely painted at Aix, 1818. Lawrence received 500 guineas for it. The Emperor Alexander succeeded his murdered father in 1801. He made peace with England and formed an alliance with Prussia in that year, but after the defeat of Friedland in 1807 and the famous Meeting of Tilsit he was completely won over to Napoleon. He was gradually disillusioned. In 1812 Napoleon made his greatest miscalculation when he embarked on the Russian campaign. Alexander was an idealist and, at first, a monarch of liberal views. The idea of the Holy Alliance was largely his. He first sat to Lawrence when he visited England with the King of Prussia in 1814. At Aix he gave a number of sittings which Lawrence describes in his letters. At first he could not draw the stance correctly and at one time the figure had four legs "but the vessel righted". He describes how when the head was completed and the figure sketched in, the Emperor's aides-de-camp, "fine young men, quite dance about the picture, mad with joy at its being so like him" and how the Empress Dowager, when she first caught sight of it, was "*screaming* with delight". The Emperor presented Lawrence with "a superb diamond ring" and commanded a copy of the portrait for the Empress Dowager. In the early stages of the portrait Lawrence made a drawing of the head of the Emperor which he later sent as a present to J. J. Angerstein. This has since disappeared. Williams records that it was the Emperor Alexander who, on his visit to England, "was the first to suggest to the Prince Regent the propriety of knighting Mr. Lawrence". Exh: B.I., 1830 (21); R.A., Winter 1946–7 (126). Lit: Williams, II, p. 114; Gower, p. 157; Layard, pp. 136–42; Armstrong, p. 108; Collins Baker, p. 198; Aspinall, III, p. 488; Garlick, p. 24.
Lent by Her Majesty The Queen.

2 ARTHUR WELLESLEY, 1ST DUKE OF WELLINGTON (1769–1852)

Canvas. 124×88½ in. Painted in 1814–15 for 500 guineas and described in the royal accounts as *Triumphal Portrait* (*largest size*).

The Duke is shown holding erect the Sword of State, as at the Thanksgiving Service at St. Paul's, 7 July 1814. Arthur Wellesley, third surviving son of the 1st Earl of Mornington, began his military career as an Army ensign in 1787. He first entered Parliament as M.P. for Rye in 1806, being appointed Irish Secretary in 1807. In 1808 as Lieut-General he was given command of a division in the Peninsula and in 1812 became Supreme Commander of the Spanish armies. He was created Viscount Wellington and Baron Douro after the victory of Talavera in 1809, successively Earl and Marquess of Wellington in 1812, elected K.G. 1813, and created Duke in 1814. After the Treaty of Paris he was British Ambassador to Paris and to the Congress of Vienna. On the return of Napoleon he assumed command of the forces at Brussels and, with the aid of Blucher, was the victor of Waterloo. He attended the conference of Aix-la-Chapelle in 1818 and the Congresses of Vienna and Verona, 1820–22. As Prime Minister, 1828–30, he carried Catholic emancipation, although he was a bitter opponent of Reform. He was Prime Minister for a second time in 1834. Wellington first sat to Lawrence in 1814, for a portrait commissioned by Lord Stewart, and he sat a number of times later. There are altogether seven different types of portrait of him by Lawrence and innumerable variants and copies. In a letter to Farington, 17 February 1815, Lawrence writes: "I am glad to tell you that I succeed in the completion of Lord Wellington's Portrait. From its size and necessary accompaniments it has been a great Fag to me, and demanded more constancy of labour, and vigilant attention than, I think, any Picture I have painted." See also No. 80. Exh: R.A., 1815 (109). Lit: Williams, I, p. 346; Gower, pp. 164–5; Layard, pp. 99, 287; Armstrong, p. 168; Collins Baker, p. 217, repr., pl. 71; Lord Gerald Wellesley and John Steegman, *The Iconography of the First Duke of Wellington*, 1935, p. 26; Aspinall, III, p. 488; Garlick, p. 62. Engraved by W. Bromley, 1818, and by W. Bromley and J. Murray, 1825.
Lent by Her Majesty The Queen.

3 HETMAN, COUNT PLATOFF (1757–1818)

Canvas. 107 × 71½ in. Painted in London, 1814, on the occasion of the visit of the allied sovereigns, for 400 guineas. Matvei Ivanovitch, Count Platoff, named Hetman of the Cossacks by Alexander I. He distinguished himself in the pursuit of the French army from Moscow. Williams describes No. 3 as a "capital portrait" which "represented him with his long oval Asiatic face, and with a considerable expression of cunning, which was in fact his character". Like Blucher he sat to Lawrence at the house in Russell Square. Mounted Cossacks stood guard outside. Miss Croft

records how she met him there, and that he explained through an interpreter "how much he lamented his inability to converse with English ladies, and very gallantly kiss'd the hands of Mrs. Hill and myself, who happened to stand foremost". Despite the inability to converse, he is said to have taken two English ladies back to Russia with him. Exh: R.A., 1815 (163); B.I., 1830 (11); R.A., Winter 1946–7 (120). Lit: Williams, I, p. 345; Gower, p. 155; Layard, p. 258; Armstrong, p. 158; Collins Baker, p. 214; Aspinall, III, p. 488; Garlick, p. 54.
Lent by Her Majesty The Queen.

4 ALEXANDER IVANOVITCH, PRINCE TSCHERNITSCHEF (1779–1857)

Canvas. 51 × 40½ in. Painted at Vienna for 300 guineas. The background was finished by William Seguier. Tschernitschef was Colonel of the Cossacks in 1811 and in the same year became Russian ambassador in Paris. He served against the French from 1812 and was present at the conferences of Aix and Verona. Exh: B.I., 1830 (4). Lit: Gower, p. 162; Armstrong, p. 126; Collins Baker, p. 216; Aspinall, III, p. 488; Garlick, p. 60.
Lent by Her Majesty The Queen.

5 POPE PIUS VII (1742–1823)

Canvas. 104 × 57 in. Painted in Rome in 1819 for 500 guineas. Luigi Barnaba Chiaramonti, Bishop of Tivoli, 1782, and Cardinal Bishop of Imola, 1785, was elected Pope in 1800. In 1801 he negotiated the Concordat and in 1804 "after some hesitation" came to Paris to crown Napoleon as Emperor in Notre Dame. In 1809 Napoleon annexed the Papal States. The Pope issued a Bull of Excommunication against him, was arrested and taken first to Grenoble then to Savona on the Gulf of Genoa. In 1812 he was moved to Fontainebleau and there in January 1813, on Napoleon's return from Russia, negotiated a second Concordat under pressure. This he abrogated in March and in May he declared all official acts of the new French bishops invalid. He gave Lawrence nine sittings at the age of seventy-eight. The portraits of him by J.-L. David and Vincenzo Cammuccini were already well known, and Lawrence, who was usually over-discreet, could not resist writing home to Farington: "His [Cammuccini's] view of the face was nearly a profile, with eyes, and head, and frame bending down—an image of respectable decay. I have painted him full in front, with all but the eyes immediately directed to you, with every detail of his countenance (and it is one of many minute parts, but these animated with benevolence, and a sort of mild energy, that is the real character of his

intellect and nature). The securing this, with a good and true sense of colour, has given me undisputed victory." The Pope is seated in an ante-chamber to one of the sculpture galleries of the Vatican, where the Laocoon, the Apollo Belvedere and the Torso Belvedere may be seen. As an act of courtesy he commissioned from Lawrence the portrait of George IV in Garter robes which now hangs in the Pinacoteca Vaticana, and when Lawrence left Rome he gave him as a present a mosaic picture of the Temple of the Sibyl at Tivoli. This last was presumably *The Temple of the Sibyl at Tivoli, in mosaic —imperfect* which fetched only £1 in one of the several sales of Lawrence's effects, Christie's, 6 July 1830, lot 63. Exh: B.I., 1830 (10); London, International Exhibition, 1862 (141); R.A., Winter 1904 (67); R.A., Winter 1946–7 (131). Lit: Williams, II, p. 152, etc.; *Lady Morgan's Memoirs*, 1862, II, p. 123; Gower, p. 155, repr. facing p. 46; Layard, p. 144; Armstrong, p. 158; Collins Baker, p. 213, repr., pl. 69; Aspinall, III, p. 488; Lamberto Donati, *Un Incidente Romano Di Thomas Lawrence* in *English Miscellany*, Rome, 1951, p. 271; Garlick, p. 54, repr., pl. 90. Engraved in mezzotint by Samuel Cousins, 1828, and by E. MacInnes, 1846.
Lent by Her Majesty The Queen.

6 HENRY, 3RD EARL BATHURST, K.G. (1762–1834)

Canvas. 52 × 43½ in. Painted for 300 guineas during the Privy Purse of Sir Benjamin Bloomfield, 1817–23. Earl Bathurst, a Lord of the Admiralty, 1783–9, a Lord of the Treasury, 1789–91, and Commissioner of the Board of Control, 1793–1801, was Secretary for War and the Colonies, 1812–27. He was elected K.G., 1817. A second portrait bought by the 1st Duke of Wellington from Lawrence, *c.* 1818, is now in the collection of the present Duke. For portraits of his wife and daughter see Nos. 27 and 55. Exh: B.I. 1830 (6); R.A., Winter 1934 (441). Lit: Gower, p. 109; Armstrong, p. 112, repr., pl. VI in error as *Hardenberg*; Aspinall, III, p. 488; Garlick, p. 26.
Lent by Her Majesty The Queen.

7 FIELD MARSHAL GEBHARDT VON BLUCHER (1742–1819)

Canvas. 107 × 71½ in. Painted in London, 1814, for 400 guineas. Blucher was a professional soldier who rose from the ranks. In 1813 he was Commander-in-Chief of the Army of Silesia and in 1814 he led it into Paris alongside the Army of Bohemia under Schwarzenberg. In June 1814 he was made Prince of Wahlstadt. On the return of Napoleon he was appointed Commander-in-Chief of the Army of the Lower Rhine, and after nearly losing his life at

Ligny he made the intervention at Waterloo which proved decisive in the allied victory. He was then 73. He sat to Lawrence on the occasion of the visit of the allied sovereigns to England. Miss Croft records that during one of the sittings at Lawrence's house in Russell Square he was constantly falling asleep and Lawrence begged her to allow him to introduce her as his sister so that she might converse with Blucher and keep him awake. She also states "the mob in Russel (*sic*) Square rushed in in a frightful manner even the first time Blucher sat, lining the staircase and filling the gallery; and at length it was scarcely possible to keep them out of the painting room, except by the aid of Bow Street officers". Exh: R.A., 1815 (155); B.I., 1830 (7). Lit: Gower, p. 112; Layard, pp. 255–8; Armstrong, p. 115; Collins Baker, p. 200; Aspinall, III, p. 488; Garlick, p. 28. Engraved in mezzotint by C. E. Wagstaff, 1837, and by W. Bromley, 1839.
Lent by Her Majesty The Queen.

8 KARL PHILIPP, PRINCE SCHWARZENBERG (1771–1820)

Canvas. 123½ × 94 in. Painted at Vienna in 1818 for 800 guineas. The hand and dress finished by William Seguier in 1830. Towards the end of the Napoleonic wars the Prince Schwarzenberg, an Austrian Field-Marshal, was Commander-in-Chief of the allied Grand Army of Bohemia and as such was the senior of the allied generals involved in the campaign of 1813–14. Blucher was his principal subordinate. In 1809 he had been sent to Paris to negotiate the marriage between Napoleon and the Archduchess Marie Louise, and before Austria finally rejoined the allies he commanded the Austrian auxiliary corps in the Russian campaign of 1812. Napoleon thought highly of his abilities. In a letter to Farington from Rome, 19 May 1819, Lawrence states that while in Vienna he also made a drawing of Prince Schwarzenberg. This cannot now be traced. Exh: B.I., 1830 (89). Lit: Williams, II, p. 145; Gower, p. 157; Armstrong, p. 161; Aspinall, III, p. 488; Garlick, p. 57.
Lent by Her Majesty The Queen.

9 FREDERICK WILLIAM III, KING OF PRUSSIA (1770–1840)

Canvas. 107 × 71 in. Painted largely at Aix, 1818, for 400 guineas. Frederick William succeeded his father, Frederick William II, in 1797. He has been described as "pious, honest and well meaning" but he was of an indecisive character. He was greatly helped by his wife, Queen Louise. By the Treaty of Tilsit, 1807, the French made enormous exactions from him and in 1812 he was forced to join

Napoleon in the Russian campaign. When the campaign failed he formed an alliance with the Emperor Alexander. He visited England with the Emperor in 1814 and gave some sittings then to Lawrence at York House, but the main work on the portrait was done at Aix. He commissioned a copy for Berlin. He presented Lawrence with a ring with his initials engraved in the centre. A large drawing on canvas *The King of Prussia, in black chalk*, lot 403 in the Lawrence sale, Christie's, 19 June 1830, was bought by Woodburn for 10 guineas and has since disappeared. Exh: B.I., 1830 (17); R.A., Winter 1946–7 (123). Lit: Gower, p. 128; Armstrong, p. 132; Collins Baker, p. 207; Aspinall, III, p. 488; Garlick, p. 37.
Lent by Her Majesty The Queen.

10 SIR THOMAS LAWRENCE, P.R.A. (1769–1830)

Canvas. 36 × 27 in. Lawrence always expressed himself unwilling to paint a self-portrait and it is not quite certain when or for whom this picture was begun. Miss Croft states in her *Recollections* that George IV commanded a self-portrait in doctor-of-laws gown, "a command he never had leisure or inclination to obey", but she goes on to say that Lawrence began a portrait, which may probably be identified with No. 10, just before he went to Paris in 1825. Many repetitions and variants exist, none of which are from his hand. Coll: Lawrence sale, Christie's, 18 June 1831, lot 150, bought by the Earl of Chesterfield; bought by the Royal Academy from the Earl of Chesterfield for £300, 1867. Exh: B.I., 1833 (14); Manchester, *Art Treasures*, 1857 (302); South Kensington, 3rd National Portrait Exhibition, 1868 (353); R.A., Winter 1870 (235); London, New Gallery, *Guelph Exhibition*, 1891 (288); R.A., Winter 1904 (47); Agnew's, 1951 (28); Bristol, 1951 (20). Lit: Gower, p. 142; Layard, p. 265; Armstrong, p. 144, repr., frontispiece; Garlick, p. 45, repr., pl. 106. Engraved in mezzotint by Samuel Cousins, 1830, in stipple by T. A. Dean as the frontispiece of Williams's *Life*, vol. II, 1831, and in line by W. C. Edwards as the frontispiece to vol. VI of Cunningham's *British Painters*, 1833.
The property of the Royal Academy of Arts.

11 H.R.H. THE PRINCE REGENT, LATER KING GEORGE IV (1762–1830)

Canvas. 27 × 20½ in., unfinished. *C.* 1814. Clearly closely connected with the drawing at Windsor, No. 54. For a statement of the problems involved see that entry. No. 11 appeared in the catalogue of the Woodburn sale as "painted for the coinage", and it has been described as such ever since, but there is no positive

evidence for this and its dependence on the Windsor drawing makes it unlikely. If, however, there is some truth in the inscription on Lane's lithograph of the Windsor drawing that it was designed for a medal, then there may well have been an understandable confusion between medals and the coinage at some later date. Coll: perhaps *The portrait of His Majesty, the body unfinished*, Lawrence sale, Christie's, 18 June 1830, lot 422, bought Woodburn; Samuel Woodburn sale, Christie's, 24 May 1854, lot 805 described as *painted for the coinage: of noble expression*; Mathew Hutchinson sale, Christie's, 22 Feb. 1861, lot 139 catalogued as from the Woodburn collection; bought by the Trustees of the National Portrait Gallery, April 1861, from C. H. Waters, the purchaser at the Hutchinson sale. Lit: Sir George Scharf, *Historical and Descriptive Catalogue of the National Portrait Gallery*, 1888, p. 188; Gower, p. 130; Armstrong, p. 134; A. P. Oppé, *English Drawings at Windsor Castle*, 1950, p. 71; Garlick, p. 39.
Lent by the National Portrait Gallery.

12 CHARLES X, KING OF FRANCE (1757–1836)

Canvas. 106 × 70½ in. Painted in Paris, 1825. Lawrence went to Paris in August 1825, by command of George IV, to paint portraits of the King and the Dauphin. The sittings took place at St. Cloud and at the Tuileries, a part of which is introduced into the background of No. 12. Charles X, King of France, 1824–30, was the fourth child of the Dauphin (son of Louis XV) and brother of Louis XVI. Before his accession he was known as the Comte d'Artois and from *c.* 1795–1814 he spent the greater part of his time in exile in England. He succeeded to the French throne on the death of his brother Louis XVIII but abdicated during the July revolution of 1830 when he fled to England. He died at Goritz in Prussia. He appointed Lawrence Chevalier of the Légion d'Honneur in January 1825 and on the completion of the portraits he presented him with a service of Sèvres porcelain which Lawrence bequeathed to the President and Council of the Royal Academy "to be used by them on the birthday of the King and at the annual dinner on the opening of the Exhibition, and on other public occasions". This bequest appears not to have been accepted and it seems likely that the Academy waived its claim so that the service might be sold to help to pay off Lawrence's debts which were very great. It was presumably the *beautiful Déjeuné of Modern Sèvres presented to Sir T Lawrence by the King of France*, lot 48 in the sale of Lawrence's effects at Christie's, 6 July 1830. Lawrence made drawings on canvas of the King and the Dauphin, lots 409 and 408 in Christie's sale, 19 June 1830, both bought by Woodburn and both of which have now disappeared.

Exh: B.I., 1830 (19); R.A., Winter 1946–7 (119). Lit: Gower, p. 117; Layard, p. 198; Armstrong, p. 31; Collins Baker, p. 204; Aspinall, III, p. 486; Garlick, p. 31. Engraved in mezzotint by Charles Turner, 1828.
Lent by Her Majesty The Queen.

13 JOANNES, COUNT CAPO D'ISTRIA (1776–1831)

Canvas. 51½ × 41 in. Painted at Vienna, 1819, for 300 guineas. Capo d'Istria, who came of an ancient Corfiote family, entered the service of the Czar in 1807. He rose rapidly, became a Councillor of State in 1812, and in 1813 was attached to the staff of Field Marshal Barclay de Tolly. He was an influential figure at the Congress of Vienna. He retired into private life in 1822 but in 1827 accepted the Presidency of the new Republic of Greece. He was assassinated at the door of a church in Nauplia in 1831. Lawrence described him as "a man exceedingly popular from his known ability, fine wit, and talents, and society". Exh: B.I., 1830 (14); R.A., Winter 1946–7 (124). Lit: Williams, II, p. 134; Gower, p. 115, repr. facing p. 120; Armstrong, p. 120; Aspinall, III, p. 488; Garlick, p. 31.
Lent by Her Majesty The Queen.

14 ERCOLE, CARDINAL CONSALVI (1757–1824)

Canvas. 105½ × 70 in. Painted in Rome, 1819, for 500 guineas. Consalvi, a protégé of the Cardinal of York, was appointed "camariere segreto" to the Pope in 1783. In 1798, during the French occupation of Rome, he was deported to Naples and his property confiscated. In 1800 he had considerable influence on the election of Cardinal Chiaramonte as Pope Pius VII (see No. 5) and he was always his close advisor. He refused to attend the marriage of Napoleon and Marie Louise in 1810 and was imprisoned at Rheims. Consalvi was responsible for all the arrangements while Lawrence was painting the Pope's and his own portraits and Lawrence felt himself to be immensely in his debt. He described him as of "so fine a countenance, that it seemed difficult to satisfy the public expectation". He is shown seated with the façade of St. Peter's in the background. The *Motu Proprio* on the table beside him is the new constitution granted by the Pope to the States of the Church in 1816. Consalvi was of so energetic and sociable a disposition that he was at one time known as "Monsieur Ubique". By his will he directed that all the presents he had received be sold and the proceeds applied to the completion of Thorwaldsen's monument to Pius VII in St. Peter's. See also No. 73. Exh: B.I., 1830 (8);

R.A., Winter 1904 (110); R.A., Winter 1946–7 (130). Lit: Williams, II, pp. 154, 194; Gower, p. 119; Layard, p. 145; Armstrong, p. 123; Collins Baker, p. 205; Aspinall, III, p. 488; Garlick, p. 32, repr., pl. 89. Engraved by C. E. Wagstaff, 1840.
Lent by Her Majesty The Queen.

15 CLEMENS LOTHAR WENZEL, PRINCE METTERNICH (1773–1859)

Canvas. 52½ × 41½ in. Painted for 300 guineas. The hands and dress are by William Seguier. Prince Metternich, statesman and diplomatist, was Austrian ambassador to Berlin, 1803, to St. Petersburg, 1805, and to Paris, 1806. He became a Minister of State in 1809 and in 1813 was created a Hereditary Prince of the Austrian Empire. His influence and prestige throughout the Congress of Vienna and the succeeding congresses were great, and in post-war Europe he became almost a symbol of the political world of the old régimes. He was a powerful influence for what is now described as reaction and his resignation and flight to England in March, 1848, was one of the signals for revolutionary outbreaks throughout the Austrian Empire. He returned to Vienna in 1851. On the occasion of Lawrence's visit to Vienna in 1818 Metternich received him with great honour. They met again in Rome and Lawrence was several times one of his party on evening visits to "villas and places of interest". "He was always on my arm", Lawrence wrote to Farington, "when we arrived at them, and often took me in his chariot, with his daughter (who constantly travels with him), the only person here admitted to that honour." Lawrence began a portrait of Metternich in 1814 on the occasion of the visit of the allied sovereigns to London. This was exhibited at the Royal Academy in 1815. He took it abroad with him in 1818 and wrote from Vienna that he was "improving my portrait of Prince Metternich". No. 15 is of a rather disappointing quality and may well be a replica. The original may be the version lent by Prince Sandor Metternich to the Kunsthistorisches Museum in Vienna in 1935 but whose whereabouts is now uncertain. There are copies in the Bundeskanzleramt, Vienna, and the Palais Esterhazy, Eisenstadt. While he was in Vienna, Lawrence painted a portrait of the Princess Clementine, the daughter to whom Metternich was so devoted and who died in 1820. This too belonged to Prince Sandor Metternich in 1935. Exh: B.I., 1830 (3). Lit: Gower, p. 149; Armstrong, p. 152; Collins Baker, p. 211; Aspinall, III, p. 488; Garlick, p. 50. Engraved in mezzotint by Samuel Cousins, 1829, and by C. G. Lewis, 1842.
Lent by Her Majesty The Queen.

16 FRANCIS I, EMPEROR OF AUSTRIA (1768–1835)

Canvas. 106 × 70 in. Painted at Aix and Vienna, 1818, for 500 guineas. Francis I, last Holy Roman Emperor and first Emperor of Austria, succeeded his father, Leopold II, in 1792. He assumed the title of hereditary Emperor of Austria in 1804 foreseeing some such circumstance as occurred in 1806 when the establishment of the Confederation of the Rhine forced him to abdicate the title of Holy Roman Emperor. In 1810 he permitted his daughter Marie Louise to marry Napoleon. Lawrence described him as "of a good and benevolent nature". The Emperor promised a copy of his portrait for the Town Hall at Aix and there is a replica in water-colour, 19½ × 12 in., in the Musée Condé, Chantilly, which is said to have been made at his command for the Archduchess Marie Clementine, afterwards Princess of Salerno. In a letter to J. J. Angerstein from Rome, 3 Jan. 1819, Lawrence indicates that he has made a drawing of the Emperor for the Angerstein collection. This was lot 15 in the sale by the Trustees of William Angerstein, Christie's, 4 Dec. 1897, and cannot now be traced. Exh: B.I., 1830 (18). Lit: Gower, p. 128; Armstrong, p. 132; Collins Baker, p. 206; Aspinall, III, p. 488; Garlick, p. 37.

Lent by Her Majesty The Queen.

17 ARMAND EMMANUEL, DUC DE RICHELIEU (1776–1822)

Canvas. 53 × 42 in. Painted at Aix but oddly enough there is no mention of it in the royal accounts as published by Aspinall. Richelieu, who succeeded to his title in 1791, had joined the Russian army as a volunteer in 1790. In 1803 he was Governor of Odessa, and in 1804 Governor-General of the Chersonese of Ekaterinoslav and of the Crimea. He returned to France in 1814. In 1815 he accompanied Louis XVIII on the flight to Lille and then joined the headquarters of the Emperor Alexander at Vienna. It is said to have been due to him that France was relieved of the army of occupation at a comparatively early date. He was Minister of Foreign Affairs, 1815. Lawrence painted a second portrait of him, head only, similar to No. 17, which is now in the Musée de Besançon, and it or No. 17 was exhibited in the Paris Salon, 1824, No. 1053. Lit: Gower, p. 156; Collins Baker, p. 214, repr., pl. 70; Garlick, p. 55.

Lent by Her Majesty The Queen.

18 KARL LUDWIG, ARCHDUKE OF AUSTRIA (1771–1847)

Canvas. 106 × 70 in. Painted at Vienna in 1818–19 for 500 guineas. The Archduke Charles of Austria, third son of the Emperor Leopold

II and Commander-in-Chief of the Austrian armies, was one of the most brilliant of the allied military leaders. His qualities first became apparent in his handling of the campaign against Jourdan and Moreau in 1796, when he was Commander of the Army of the Rhine. He was responsible for the reform of the Austrian army and for the victory of Aspern in 1809, and although he lost the battle of Wagram he inflicted severe losses on the French. He retired into private life after 1815. Lawrence described him as "of small figure, and of dignified, pleasing manners, with a face of great strength of character (peculiarly Austrian), and a high, but not unmusical voice". He also began a full-length of the Archduchess, Princess Henrietta of Nassau-Weilburg, which was completed by Amerling as a head only, and was recorded as in the collection of the Archduke Rainer in 1910; and he completed a small full-length of her eldest daughter, the Princess Maria Theresia, later Queen of Sicily, which is now in the Osterreichische Galerie des 19. und 20. Jahrhunderts at Vienna. A replica or copy of the portrait of the Archduke was sent to Prince Esterhazy for despatch to Vienna in 1831. Lawrence's departure from Vienna for Rome was delayed by an illness of the Archduke's, "for I could not think of leaving it with the picture of so distinguished a personage unfinished". Exh: R.A., 1820 (122); B.I., 1830 (20); R.A., Winter 1946–7 (127). Lit: Williams, II, pp. 136, 175; Gower, p. 117; Armstrong, p. 121; Collins Baker, p. 204, repr., pl. 67; Aspinall, III, p. 488; Garlick, p. 31, repr., pl. 88.
Lent by Her Majesty The Queen.

WEST GALLERY

19 WILLIAM LAMB, LATER VISCOUNT MELBOURNE (1779–1848)

Canvas. 30 × 24 in. Painted *c.* 1805. There is a record in the archives of Coutts and Co. of a payment of £18 7*s.* 0*d.*, made before 14 Feb. 1806, on account towards the price of £36 15*s.* 0*d.* William Lamb, second son of the 1st Viscount Melbourne, succeeded his father as 2nd Viscount in 1829. He was Irish Secretary under Canning, 1827–8, Home Secretary under Grey, 1830–34, and Prime Minister, July–Nov. 1834, and again, 1835–41. His influence as advisor to the young Queen Victoria was considerable. Lawrence painted a second portrait of him at about the same time as No. 19, which is now in the collection of the Hon. Lady Salmond. There is a portrait of his wife, the notorious Lady Caroline Lamb, by Lawrence, in the City Art Gallery, Bristol. Coll: in the possession of the 4th Earl of Arran by 1892; thence by family descent. Exh: London, New Gallery, *Victorian Exhibition*, 1892 (46); Agnew's, 1951 (37). Lit: Gower, p. 149; Armstrong, p. 151; Garlick, p. 45, repr., pl. 53.

Lent by the Hon. Edith Smith.

20 WILLIAM WILBERFORCE, M.P. (1759–1833)

Canvas. 38 × 43 in., unfinished. Begun in 1828. William Wilberforce, the philanthropist and social reformer. He was largely responsible for the bill for the abolition of slavery which finally passed the Commons in 1804 and the Lords in 1807. Commissioned by Sir R. H. Inglis, 2nd Bt., and presented by his executors to the National Portrait Gallery, 1857. A completed copy by George Richmond is in St. John's College, Cambridge. Exh: Kingston-upon-Hull, Wilberforce House, 1959. Lit: Gower, p. 167, repr., p. 67; Sir George Scharf, *Historical and Descriptive Catalogue of the National Portrait Gallery*, 1888, pp. 471–2; Armstrong, p. 170, repr., pl. XXXV; Garlick, p. 63, repr., pl. 119. Engraved anonymously as a plate to *The Life of W. Wilberforce* by R. I. and S. W. Wilberforce, 1838.

Lent by the National Portrait Gallery.

21 JOHN JOSEPH HENRY (1772–1846)

Canvas. 29 × 24 in. Painted *c.* 1803–5. John Joseph Henry of Straffen, Co. Kildare. He married Lady Emily Fitzgerald, daughter of the 2nd Duke of Leinster in 1801. He was High Sheriff, Co.

Kildare, 1803. There is a family tradition that he had himself painted in a toga in order to reveal his goitre. He is known to have paid £20 towards the purchase price of 45 guineas before 1806. Coll: anonymous property, Christie sale, 13 July 1928, lot 47, bought in; by family descent. Lit: Garlick, p. 42.
Lent by John C. Henry, Esq.

22 ARCHIBALD, BARON DOUGLAS OF DOUGLAS (1748–1827)

Canvas. 30×25 in. Painted for 25 guineas *c.* 1790. Archibald James Edward Stewart was one of twin sons born to Lady Jane Douglas, only daughter of James, 2nd Marquess of Douglas, by her marriage in 1746 to Colonel (afterwards Sir) John Stewart. His uncle, the 3rd Marquess and 1st Duke of Douglas, refused to acknowledge that the boys, who were born to their mother at the age of fifty, were in fact her own. Stewart's brother died in 1752, and his mother in 1753, and on the death of his uncle in 1761 his claim to the Douglas estate was disputed by the Duke of Hamilton. It became one of the *causes célèbres* of the century. The "Douglas Cause" was under consideration by the Scottish Court of Sessions for five years, 1762–7. His father died in 1764. The final judgment went against Stewart by the casting vote of the Lord President, but he then appealed to the House of Lords and won his case. There were wild rejoicings in the streets of Edinburgh. He was created Baron Douglas in the British peerage in 1790. He married as his second wife Lady Frances Scott, daughter of the 2nd Duke of Buccleuch, and the portrait has always remained in her family. Lit: Williams, I, p. 127; Gower, p. 124; Armstrong, p. 127; Garlick, p. 35.
Lent by the Duke of Buccleuch.

23 THE SONS OF THE FIRST EARL TALBOT

Canvas. 90×84 in. Painted for 60 guineas before 1795. Charles Chetwynd Talbot, Viscount Ingestre (1777–1849), and his brother, the Hon. John Chetwynd-Talbot (1779–1825). Viscount Ingestre succeeded his father as the 2nd Earl Talbot in 1793 and No. 23 may have been painted after that event. He became a Fellow of the Royal Society and a Fellow of the Society of Antiquaries. In 1844 he was elected a Knight of the Garter. The two boys are seen standing in the park of Hensol Castle. There is a distant view of Cardiff town and bay. Coll: by family descent. Lit: Williams, I, p. 128; Gower, p. 162; Armstrong, p. 165; Anthony Crofton, *A Catalogue of the Pictures at Ingestre Hall* in *Collections for a History*

of Staffordshire, ed. The Staffordshire Record Society, New Series, vol. 48, 1954, p. 77; Garlick, p. 60, repr., pl. 14. Not previously exhibited.
Lent by the Earl of Shrewsbury.

24 SAMUEL ROSE (1767–1804)

Canvas. 30 × 25 in. Painted in 1795. Samuel Rose of Chancery Lane was a barrister and a literary man. It was he who took Lawrence to Weston Underwood to meet the poet Cowper in 1793 (see No. 48), and he defended William Blake on a charge of sedition at the Chichester Quarter Sessions in Jan. 1804. He was counsel to the Duke of Kent. His daughter married Dr. Charles Burney. Coll: Members of the Burney family, Christie sale, 26 June 1925, lot 41; A. L. Nicholson; anonymous property, Sotheby sale, 3 May 1961, lot 156, as Hoppner. Exh: R.A., 1795 (168). Lit: Gower, p. 157; Armstrong, p. 160; Garlick, p. 56. Engraved in stipple by Henry Robinson as a plate to Southey's edition of the *Works of William Cowper*, 1836, vol. VI.
Lent by Messrs. Thos. Agnew and Sons, Ltd.

25 AN UNKNOWN LADY

Canvas. 29 × 24 in. The sitter bears some resemblance to Hester Margaretta, Lady Newdigate, second wife of Sir Roger Newdigate, 5th Bt. Lady Newdigate sat to Lawrence in the spring of 1792 and the portrait cannot now be traced. 1792 would well accord with the style of No. 25. Coll: Col. Alexander Ridgeway, Christie sale, 14 Jan. 1886, lot 99, as Hoppner; Lt.-Col. A. Heywood-Lonsdale, Christie sale, 24 Oct. 1958, lot 87. Not previously exhibited.
Lent by the Barber Institute of Fine Arts, University of Birmingham.

26 SYLVESTER DOUGLAS, LATER LORD GLENBERVIE (1743–1823)

Canvas. 50 × 40 in. Painted for 60 guineas, 1791–2. The Rt. Hon. Sylvester Douglas, barrister and king's counsel, was at the time of this portrait Member of the Irish parliament for Irishtown, Kilkenny. He was M.P. for Fowey, 1795, and Midhurst, 1796, a Lord of the Treasury, 1797–1800, and was created Baron Glenbervie of Kincardine in the Irish peerage, 1800. His diaries have been published. Coll: by family descent. Exh: R.A., 1792 (183). Lit: Williams, I, p. 128; Gower, p. 124; Armstrong, p. 127; Garlick, p. 35. Engraved by E. Harding, 1794.
Lent by Sacheverell Sitwell, Esq.

27 GEORGINA, LADY APSLEY, LATER COUNTESS BATHURST (1765–1841)

Canvas. 29½ × 24½ in. Painted for Lord George Lennox for 20 guineas, probably in 1789. Georgina, third daughter of Lord George Lennox, M.P., married in April 1789 Henry, Baron Apsley, who succeeded his father as 3rd Earl Bathurst in 1794 (see No. 6). No. 27 has been variously identified with the *Portrait of a Lady of Quality*, No. 150 in the R.A. exhibition of 1792 and with No. 232 in the exhibition of 1789, also described as *A Lady of Quality*. In a copy of the 1789 catalogue belonging to Professor E. K. Waterhouse No. 232 is annotated in a contemporary hand (*late Miss Lennox*) (*Ly Apsley*) and it seems most probable that this is correct and that the picture is a marriage portrait. Coll: by family descent. Exh: probably R.A., 1789 (232); R.A., Winter 1881 (28); Grafton Galleries, *Fair Women*, 1894 (136); R.A., Winter 1904 (107); Grafton Galleries, National Loan Exhibition, 1909–10 (103); Rome, International Fine Arts Exhibition, British Section, 1911 (47); Gloucester, Guildhall, May–June 1934 (64); Agnew's, 1951 (14); R.A., Winter 1954–5 (90). Lit: Williams, I, p. 127; Gower, p. 143; Earl Bathurst, *Catalogue of the Bathurst Collection of Pictures*, privately printed, 1909, p. 157, repr. facing p. 158; Armstrong, p. 110; Garlick, p. 25, repr., pl. 10. Engraved in stipple by Charles Knight. Later prints bear the name of Bartolozzi.
Lent by Earl Bathurst.

28 SIR FRANCIS BARING AND HIS BUSINESS ASSOCIATES

Canvas. 61½ × 89 in. Begun in Oct. 1806. Sir Francis Baring, 1st Bt., M.P. (1740–1810), was the founder of the financial house of Baring Brothers, and a director of the East India Company. He is shown with his business associates, his brother John Baring, M.P. (1730–1816) and his son-in-law Charles Wall. The group was commissioned as a pendant to a portrait of Lord Ashburton (Sir Francis Baring's brother-in-law) with his political associates, Col. Isaac Barré and the Marquess of Lansdowne, which was painted by Reynolds, 1788–9. Lawrence went down to Stratton Hall, Sir Francis's house near Winchester, to begin the picture, and when it was completed and exhibited at the R.A. exhibition, 1807, it helped very considerably to restore his reputation, which had begun to decline after 1800. Farington records enthusiastic comment, James Ward going so far as to say that "he thought Lawrence's picture equal to the works of Vandyke or Rubens". One recorded adverse comment came from Peter Coxe, son of Dr. Coxe, a physician

to George II, who said that "the draperies of Mr. John Baring & Mr. Wall *fluttered*" and that the flesh was too purple. In 1810 Lawrence exhibited a second group of the same size showing Sir Francis Baring's son Thomas, who succeeded him in the baronetcy, with members of his family (see No. 82). This also is now in Lord Northbrook's collection. Coll: by family descent. Exh: B.I., 1830 (31); Philadelphia, Centennial Exhibition, 1876 (95); R.A., Winter 1876 (146); London, Guildhall, Loan Collection, June 1890 (81); Agnew's, 1951 (3). Lit: *The Farington Diary*, ed. James Greig, 1922–7, III, p. 303, IV, pp. 30, 39, 108, 114, 130, 132; Williams, I, p. 268; Gower, p. 108, repr. facing p. 24; Armstrong, p. 111, repr., pl. V; Garlick, p. 26, repr., pl. 60. Engraved in mezzotint by James Ward.
Lent by Lord Northbrook.

29 LADY CHARLOTTE HORNBY (1776–1805)

Canvas. 30×25 in. Painted *c.* 1795. Lady Charlotte Stanley, eldest daughter of the 12th Earl of Derby, married her cousin, Edmund Hornby of Dalton Hall, Westmorland, 1796. A second portrait of her by Lawrence of about the same date is in the collection of the Earl of Derby at Knowsley Hall. Coll: by family descent.
Lent by C. W. L. Penrhyn Hornby, Esq.

30 RICHARD PAYNE KNIGHT, M.P., F.R.S., F.S.A. (1750–1824)

Canvas. 50×40 in. Painted *c.* 1793–4. Richard Payne Knight of Downton Castle, near Ludlow, antiquarian and connoisseur. He formed a notable collection of bronzes which he bequeathed to the British Museum and one of them, an Etruscan vase, is seen on the table beside him. Surprisingly in 1815 he gave evidence to a committee of the House of Commons against the acquisition of the Elgin Marbles for the nation, dismissing them as "merely architectural sculptures". He was M.P. for Leominster, 1780, and for Ludlow, 1784–1806. In his review of the Royal Academy Exhibition, 1794, Anthony Pasquin attacked Lawrence savagely and wrote of No. 30 "it fills me with the idea of an irascible pedagogue explaining Euclid to a dunce". Coll: by family descent. Exh: R.A., 1794 (181); Birmingham, *Midland Art Treasures*, 1934 (445); Agnew's, 1951 (16); R.A., Winter 1951–2 (202). Lit: Williams, I, p. 152; Armstrong, p. 193; Garlick, p. 44, repr., pl. 29.
Lent by Major W. M. P. Kincaid-Lennox.

31 MISS JULIANA COPLEY, LATER LADY WATSON (d. 1834)

Canvas. 29½ × 24½ in. Juliana, daughter of Sir Joseph Copley of Sprotborough, 1st Bt. of the second creation, married Sir Charles Watson, 1st Bt., in 1789 and the portrait was probably painted in that year. Coll: Sir W. Watson, Bt., Christie sale, 25 June 1904, lot 108; Sir Berkeley Sheffield, Bt., Christie sale, 16 July 1943, lot 75; Mrs. J. V. Rank. Lit: Armstrong, p. 123; *Apollo*, Jan. 1945, repr., p. 36; Garlick, p. 33. Not previously exhibited.
Lent by Jack Cotton, Esq.

32 WOODLAND WITH DEER: THE SOURCE OF THE MANIFOLD

Paper on canvas. 17½ × 27 in. Almost certainly painted in the 1790's. This and No. 34 are said to have been painted on a visit to Ilam, Staffordshire, No. 32 being the subterranean source of the River Manifold in the park of Ilam Hall and No. 34 a view of Dovedale towards Thorpe Cloud. They were presumably painted in the grounds of the old Ilam Hall. The large mansion built by Jesse Watts-Russell did not go up until after 1820. A variant of *Woodland with Deer*, also 17½ × 27 in., from the collection of Sir John Leicester, has descended to Lieut-Col. J. L. B. Leicester-Warren and was exhibited at the Leicester Art Gallery, *Sir George Beaumont and His Circle*, 1953 (68). These are the only known landscape paintings by Lawrence although there are some drawings. It is clear from these and from some of the backgrounds to his early portraits that his gift for painting landscape in the romantic mood was exceptional. Coll: anonymous property, Christie sale, 23 Feb. 1861, lots 161, 162; William Russell, Christie sale, 5 Dec. 1884, lot 81; anonymous property, Christie sale, 18 June 1920, lot 83; Col. M. H. Grant. Exh: London, Burlington Fine Arts Club, *English Paintings and Drawings c. 1780–1830*, 1933 (11, 19); Bristol, 1951 (32, 33); *Early English Landscapes from Colonel Grant's Collection*, Arts Council Travelling Exhibition, 1952–3 (32, 33). Lit: Col. M. H. Grant, *The Old English Landscape Painters*, 1925, II, p. 202, repr., pl. 121; Garlick, p. 64, repr., pl. 20, 21. Engraved by T. Lupton, 1834.
Lent by Captain R. S. de Quincey.

33 MISS EMILY DE VISME, LATER LADY MURRAY (d. 1873)

Canvas. 50 × 39 in. Painted *c.* 1794. Emily, daughter of Gerard de Visme, married General Sir Henry Murray in 1810. No. 33 was

engraved in colour by William Bond in 1794 with the following quotation from Thomson's *Seasons* [*Summer*]:

> "Here, let me haste into the mid-wood shade,
> Where scarce a sunbeam wanders through the gloom;
> And on the dark-green grass, beside the brink
> Of haunted stream, that by the roots of oak
> Rolls o'er the rocky channel, lie at large,
> And sing the glories of the circling year."

Coll: Miss G. L. Murray, Christie sale, 25 June 1904, lot 19; S. B. Joel, Christie sale, 31 May 1935, lot 12; Ernest Cook. Lit: Armstrong, p. 167; Garlick, p. 34.
Lent by H. J. Joel, Esq.

34 MOUNTAIN LANDSCAPE

Paper on canvas. 17½ × 27 in. See No. 32.
Lent by Captain R. S. de Quincey.

35 MRS. JOSEPH INCHBALD (1753–1821)

Canvas. 30 × 25 in. Painted in 1796. Mrs. Inchbald, actress, dramatist and novelist, was a celebrated literary figure in her day. She retired from the stage in 1795. Her best work was *A Simple Story*, a novel of passion which is said to have influenced Charlotte Brontë in the writing of *Jane Eyre*. Lawrence was first introduced to her at one of Mrs. Siddons's routs. He pursued the acquaintance and asked if he might paint her portrait. "At this time", writes Boaden, "it was of importance that his gallery in Greek Street should exhibit the beginning of portraits, to which the eye might be attracted as the mirrors of either rank or beauty or genius; and Mrs. Inchbald undoubtedly combined two of these requisites, when in the month of July she frequently sat to him for her picture." There are other portraits by Lawrence said to represent Mrs. Inchbald. One, from the collection of Lady Blessington, was lent by Frederick Dutton to the Second National Loan Exhibition at the Grafton Galleries in 1913 and has since disappeared. Another, from the collection of Sir Baldwin Leighton, Bt., now belongs to Mr. and Mrs. Morrie A. Moss, Tennessee. Coll: W. Dacres Adams of The Old House, Sydenham, a friend of Lawrence who owned a number of portraits by him, and thence by family descent. Lit: James Boaden, *Memoirs of Mrs. Inchbald*, 1833, I, pp. 342, 349, II, pp. 246–8; Armstrong, p. 141; Garlick, p. 43. Not previously exhibited. Engraved in stipple by S. Freeman as a plate to *The Monthly Mirror*, 1797.
Lent by H. M. Adams, Esq.

36 CHARLES JAMES FOX, M.P. (1749–1806)

Canvas. 29¾×26½ in. Painted *c.* 1800. Charles James Fox, third son of Henry Fox, 1st Baron Holland, for many years the most formidable member of the Whig opposition. He was sympathetic to the cause of the American colonies and to the French Revolution. He was a close friend of the Prince of Wales. It is known from Farington's Diary that Fox sat to Lawrence in Nov. 1800, and the sittings were most probably for No. 36. This is the portrait of which Macaulay wrote in an undated letter "Lord Holland said it was the worst ever painted of so eminent a man by so eminent an artist". *Two studies for the Head of C. Fox on one canvas* was included in lot 13, Lawrence sale, Christie's, 18 June 1831. Coll: an old label on the back of the picture reads: *Right Honble Charles James Fox painted by Sir Thomas Lawrence in his youth—one of his earliest pictures, once in the possession of Genl. Walpole and given by him to Henry Richard, Lord Holland.* Major-General George Walpole, a son of the 2nd Earl Walpole of Wolterton, was one of Fox's great supporters. In 1830 Mary Elizabeth, a daughter of Henry Richard, Lord Holland, married the 3rd Baron Lilford and it was no doubt through this connection that the portrait passed to the Lilford family with whom it remained until recently. Exh: Northampton Art Gallery, *Northamptonshire Exhibition*, 1938 (18). Lit: Earl of Ilchester, *The Home of the Hollands*, 1937, p. 139; Garlick, p. 37.

Lent by Sidney F. Sabin, Esq.

37 MARGARET, LADY DUNDAS (1715–1802)

Canvas. 50×40 in. Painted in 1799. Margaret, daughter of Brigadier-General Alexander Bruce of Kennet, married Sir Lawrence Dundas, 1st Bt., in 1738. Her son was the 1st Baron Dundas. Coll: by family descent. Exh: Bristol, 1951 (8). Lit: Gower, p. 125; Armstrong, p. 128; Garlick, p. 35, repr., pl. 39. Engraved in mezzotint by George Clint.

Lent by the Marquess of Zetland.

38 CHARLES, LORD STEWART, LATER 3RD MARQUESS OF LONDONDERRY (1778–1854)

Canvas. 30×25 in. Painted at Vienna in 1818. Lord Charles Stewart, second son of the 1st Marquess of Londonderry, was a friend of Lawrence and was at various times of great help to him. He distinguished himself in the Peninsular wars and in 1814 was created Baron Stewart on his appointment as British ambassador to Vienna. On Lawrence's arrival there in 1818 he helped to introduce

him to Viennese society. Lawrence was always conscious of this act of friendship and in a letter to J. J. Angerstein, Sept. 1821, he wrote: "I consider the advantages and successes of my continental expedition to have been greatly owing to the assistance of Lord Londonderry and to the friendship of his brother." Lord Stewart succeeded his half-brother Castlereagh as 3rd Marquess of Londonderry in 1822. He was elected K.G. in 1852. Lawrence painted an earlier portrait of him in hussar uniform of which there are two versions, one belonging to the Marquess of Londonderry and one to the Marquess Camden. Coll: painted by Lawrence for himself and purchased by the family from his estate, 1830 (related correspondence in the Library of the Victoria and Albert Museum); thence by family descent. Lit: Williams, II, p. 145; Armstrong, p. 147, repr., pl. XXVI; H. Montgomery Hyde, *Londonderry House and its Pictures*, 1937, p. 59, repr., pl. XXVII; Garlick, p. 59.
Lent by the Marquess of Londonderry.

39 EMILY, LADY CAHER, LATER COUNTESS OF GLENGALL (d. 1836)

Canvas. 30×25 in., unfinished, three heads on one canvas. Inscribed in pencil in Lawrence's hand top left: *Painted by Thomas Lawrence in a fit of folly.* Begun in 1804 at Lord Rokeby's house in Hertfordshire. Emily, daughter of St. John Jeffreys of Blarney Castle, married in 1793 Richard Butler, Baron Caher, who was created Viscount Caher and Earl of Glengall in 1816. Lady Glengall claimed the picture from Lawrence's executors in 1830. She had paid £31 10*s.* 0*d.* towards the purchase price (presumably in 1804), but when she made the claim the picture could not be found (Ms. 86 H. 19, Library of the Victoria and Albert Museum). Coll: Lady Emily Pennefether, youngest daughter of the sitter and mother of Evelyn, 6th Countess Stanhope; thence by family descent. Exh: London, Royal Amateur Art Society, Loan Exhibition, 1898; R.A., Winter 1934 (681). Lit: Gower, p. 131, repr., frontispiece; Armstrong, p. 182; Garlick, p. 38.
Lent by the Earl Stanhope.

SOUTH GALLERY

40 SIR WILLIAM CURTIS, 1ST BT., M.P. (1752–1829)

Canvas. 35½ × 27½ in. Painted 1823–4. Sir William Curtis, Lord Mayor of London, 1795, M.P. for London, 1790–1818 and 1820, for Bletchingly, 1819, and for Hastings, 1826, created a baronet 1802. He was a friend of George IV who commissioned the portrait. John Constable in a letter to the Rev. John Fisher, 3 July 1823, writes: "We dined with Sir William Curtis; he is a fine old fellow and is now sitting for his portrait to Lawrence for the King who desired it in these words, 'D——n you, my old boy, I'll have you in all your canonicals, and then I can look at you every day'. He is a great favourite—birds of a feather." Lawrence painted an earlier full-length portrait of Sir William, R.A., 1812 (103), which is now in the collection of Sir Peter Curtis, Bt. Exh: R.A., 1824 (291); London, International Exhibition, 1862 (229); South Kensington, 3rd National Portrait Exhibition, 1868 (210); R.A., Winter 1946–7 (118). Lit: C. R. Leslie, *Memoirs of John Constable, R.A.*, ed. Andrew Shirley, 1937, p. 143; Gower, p. 122; Armstrong, p. 125; Collins Baker, p. 192; Garlick, p. 34, repr., pl. 112. Engraved in mezzotint by William Say, 1831.
Lent by Her Majesty The Queen.

41 H.R.H. THE PRINCESS SOPHIA (1777–1846)

Canvas. 55 × 44 in. Princess Sophia, fifth daughter of King George III. She suffered from a weakness of the eyes and became totally blind in 1838. Lawrence received 300 guineas for the portrait. Exh: R.A., 1825 (57). Lit: Gower, p. 160; Armstrong, p. 164; Collins Baker, p. 191; Aspinall, III, pp. 486, 490; Garlick, p. 58, repr., pl. 104.
Lent by Her Majesty The Queen.

42 ELIZABETH, LADY WALLSCOURT (1805–1877)

Canvas. 36 × 28 in. Painted 1825. Elizabeth, only daughter of William Lock (see No. 71) and grand-daughter of William Lock of Norbury (see No. 49), married the 3rd Baron Wallscourt in 1822. She was a noted beauty. There is a story told by Walter Thornbury in his *Life of J. M. W. Turner, R.A.*, that this portrait and another by Lawrence of Lady Robert Manners were hung at the R.A. exhibition on either side of Turner's *Cologne, the arrival of a packet boat* which was so bright that both portraits suffered. When Lawrence complained, Turner went over his picture with lamp black

saying "It'll all wash off after the exhibition". Coll: 4th Lord Wallscourt; C. J. Wertheimer. Exh: R.A., 1826 (65). Lit: Gower, p. 165; Armstrong, p. 167; Duchess of Sermoneta, *The Locks of Norbury*, 1940, pp. 319–21; Garlick, p. 61, repr., pl. 97. Engraved by William Ensom as a plate to *The Bijou*, 1829, and again in mezzotint by G. H. Phillips, 1839.
Lent by H. J. Joel, Esq.

43 HENRY FUSELI, R.A. (1741–1825)
Pencil. $10\frac{3}{4} \times 7\frac{5}{8}$ in. Drawn *c.* 1795. Henry Fuseli the painter, born Johann Heinrich Füssli, Professor of Painting in the Royal Academy from 1799. He and Lawrence were friends and Fuseli's influence may be seen in some of Lawrence's drawings and in the huge canvas *Satan Summoning His Legions* (see No. 77). Coll: W. Benoni White; bought by the British Museum from Charles Fairfax Murray, 1890. Lit: Armstrong, p. 181. Engraved by T. Holloway, 1796, and by W. C. Edwards as a plate to Cunningham's *Lives of the Painters*, 1830.
Lent by the British Museum.

44 EMMA, LADY HAMILTON (?1761–1815)
Black and red chalk and stump. $7\frac{5}{8} \times 5\frac{3}{4}$ in., oval. Inscribed in Lady Hamilton's hand: *Emma 1791.* Emma Hart, noted for her beauty, her vitality and her "attitudes", married Sir William Hamilton, British Plenipotentiary to Naples, on a visit to London in 1791. She had previously been his mistress. She subsequently became the mistress of Nelson and, for a time, the most notorious Englishwoman of her day. She was a favourite subject of artists, particularly Romney. Lawrence, who was a great idealiser, described Romney's portraits of her as "feeble,—more shew the artist's feebleness than *her* grandeur". No. 44 is connected with a full-length portrait of Lady Hamilton as *La Penserosa*, R.A. 1791 (1), now in the collection of the Duke of Abercorn. At about the same time Lawrence painted a second portrait of her as a Bacchante which is now at Broadlands. Coll: Richard Payne Knight, by whom bequeathed to the British Museum, 1824. Lit: Gower, p. 134, repr., p. 65; Armstrong, p. 182, repr., pl. XXXIX. Engraved in stipple by Charles Knight, 1792, as a private plate.
Lent by the British Museum.

45 EMILIA MARY BOUCHERETT (1790–1874) WITH A DOLL
Black and red chalk. $11\frac{1}{2} \times 16\frac{3}{4}$ in. Signed and dated: *T.L.1793.* Emilia Mary, daughter of Ayscoghe Boucherett, M.P., of Willing-

ham Hall, Lincolnshire. Her mother was Emily Crockett, a daughter of Mrs. J. J. Angerstein by her first marriage and a great friend of Lawrence. At about the same time as he made this drawing Lawrence painted a small group of Emilia Mary with her younger brother Ayscoghe, which is also in the collection of Col. Barne. See also No. 58. Coll: by family descent. Exh: R.A., Winter 1956–7 (687).
Lent by Col. M. E. St. J. Barne.

46 WILLIAM GODWIN AND THOMAS HOLCROFT AT THE OLD BAILEY

Black and red chalk. $8\frac{3}{4} \times 7\frac{1}{8}$ in. Drawn in 1794. William Godwin (1756–1836), the writer and social philosopher, on the right, and Thomas Holcroft (1745–1809), the dramatist and writer. They sat together at the trial of John Thelwall at the Old Bailey during the Treason Trials of 1794, and presumably Lawrence sketched them on the spot. Holcroft, who was a member of the Society for Constitutional Information, was himself one of the ten indicted for treason, but he was discharged without trial on Dec. 1. Thelwall's trial was held Dec. 1 to 5, and the drawing must have been made only a day or so after Holcroft's release from Newgate. Godwin refers to it as in the possession of Francis Broderip, No. 1 Gower Street, in his diary, 2 Jan. 1828. Lawrence made a drawing of Godwin alone which was engraved by W. Ridley as a plate to *The Monthly Mirror*, 1805, and is now in the British Museum. Coll: Francis Broderip, Christie sale, 6 Feb. 1872, lot 475; Peter Murray Hill Ltd., London, after 1945; Stonehouse Inc., New Haven, Conn., 1960. Not previously exhibited.
Lent anonymously.

47 A PRIVATE CONCERT

Black and red chalk. $18\frac{1}{4} \times 18\frac{1}{4}$ in. Signed lower right inside the hat: *T L is at.* An account of how the drawing came to be made, originally pasted on the backboard, reads: "I consider this as 'impayable': being I believe the only ludicrous subject Sir Thomas Lawrence ever sketched. The old gentleman was Mr. Blencowe of Hayes, a strange mixture; a humorist, an amateur, and a miser; yet hospitable and good natured in his way. I well remember his old fashioned place, his splendid strawberries and his collection of ancestral jackboots and lumber. He entertained large musical parties at his house; and kept his rout-cakes in a bason under his bed. Sir Th. Lawrence was taken by my family in 1796 to one of his concerts, his fancy was tickled, and he sent my father this sketch

the next day. I screamed out 'there is old Mr. Blencowe'. The rest of the parties I had not seen save Cain—the old butler. The gentleman fiddling was Peter Denys who married Lady Charlotte Fermor. The lady playing had her elbows rouged and her legs tucked under the stool as sketched to the life. J. Hughes 1832." John Hughes, who wrote this, was the son of a Canon of St. Paul's. He was the Squire Brown of *Tom Brown's Schooldays*, by Thomas Hughes, a member of the family of the next generation. It is just possible that he may be a year or two out in his recollection of the date of the party, as a notice of the death at the age of 74 of John Blencowe, Bencher of the Inner Temple, who could be the Mr. Blencowe in the drawing, appeared in *The Gentleman's Magazine*, April 1795. Coll: Mrs. Guy Salusbury Hughes, Sotheby's sale, 20 March 1957, lot 114.
Lent anonymously.

48 WILLIAM COWPER (1731–1800)

Pencil. $8\frac{1}{4} \times 6\frac{1}{2}$ in. Drawn in 1793. William Cowper, the poet, author of *The Task*, etc. Lawrence was taken by Samuel Rose (see No. 24) to visit Cowper at his home at Weston Underwood in Buckinghamshire, 8 Oct. 1793. It has often been supposed that he painted a portrait of Cowper while he was there, but there is no record of a painting and it seems as nearly certain as can be that he made this drawing at that time. Cowper refers to the engraving made from it for private distribution in a letter to Rose, 29 Nov. 1793. It may also almost certainly be identified with the *Portrait of William Cowper, Esq.*, R.A., 1795 (596), which hung in the Council Room at Somerset House along with other drawings and water-colours. Lawrence made a smaller pencil drawing of Cowper probably at the same time, or perhaps from memory, which is now mounted in the Denham Album in the Library of Yale University. Cowper took to Lawrence and in a letter quoted by Williams, 18 Oct. 1793, he wrote: "I am too old to be very hasty in forming new connexions: but short as our acquaintance has been, to you I have the courage to say, that my heart and my door will always gladly be open to you." There was some discussion of Lawrence illustrating Cowper's *Homer*, but nothing came of this. Coll: said to have belonged to Cowper's cousin Harriet, Lady Hesketh; presented by Louisa, Lady Clarges, to her friend Louisa Margaret Harris, sister of the 1st Earl of Malmesbury in the spring of 1809; on the dispersal of the contents of Hurn Court in 1950 presented by Lord FitzHarris to his brother-in-law, the present Lord Cottesloe. Exh: R.A., 1795 (596); Bristol, 1951 (59); Paris, Bibliothèque Nationale, *Le Livre Anglais*, 1951 (496). Lit: Southey's *Works of Cowper*, 1836,

vol. VII, pp. 234, 244; Gower, p. 120; Armstrong, p. 180; *Lawrence and Cowper. A lost portrait*, in *The Times*, 6 May 1930. Engraved for William Rose by Bartolozzi and distributed privately, 1799, published in the ordinary way, 1805; by W. Ridley, as a plate to *The Monthly Mirror*, 1801; by William Blake, as the frontispiece to vol. II, Hayley's *Life of Cowper*, 1802; and by H. Robinson, as a plate to the Aldine edition of *Cowper's Poems*, 1830.
Lent by Lieut.-Commander the Hon. John Fremantle, R.N.

49 WILLIAM LOCK (1732–1810) AND HIS DAUGHTER AMELIA (1777–1837)

Black and red chalk. $11\frac{3}{4} \times 9\frac{1}{2}$ in. Probably *c.* 1795. William Lock of Norbury Park, collector and connoisseur, was one of Lawrence's first patrons. In 1789 or 90 he sat for the portrait now in the Museum of Fine Arts, Boston, Mass., the most brilliant of all Lawrence's early oils. Lawrence visited Norbury frequently, and was on terms of close friendship with the Lock family all his life. Amelia, William Lock's second daughter, married John Angerstein, son of John Julius Angerstein the banker, in 1799. Lawrence painted a full-length portrait of her for the R.A. exhibition, 1800, to which a few years later he added the figure of her young son. This is now in a private collection in Switzerland. There is also a charming early sketch head of her in oils in a private collection in the U.S.A. See also Nos. 51 and 71. Coll: by family descent. Not previously exhibited.
Lent by Col. M. E. St. J. Barne.

50 AN IDEA OF MRS. SIDDONS AS THE TRAGIC MUSE

Black and red chalk. $8 \times 6\frac{1}{2}$ in. Probably drawn before 1800. Sarah Siddons (1755–1831), the great actress, figured prominently in Lawrence's life at various times. She first sat to him when he was a boy at Bath and engravings of her as *The Grecian Daughter* and as Zara in *The Mourning Bride* after pastels or drawings by Lawrence were published in 1783. He made a number of later drawings and she sat to him for her portrait in oils at least three times. Between 1797 and 1803 he was very closely involved with the Siddons family, becoming engaged successively to Mrs. Siddons's daughters Sally and Maria. He married neither and they both died young. There was also a rumour, which Mr. Siddons denied in the press, 1 Dec. 1804, that Lawrence had eloped with Mrs. Siddons herself. Despite these misfortunes, Mrs. Siddons remained his friend and it was her wish that Lawrence should be one of her pall bearers. In fact he predeceased her by one year. Coll: by family descent to the present

owner. Exh: Bristol, 1951 (58). Lit: K. Garlick, *Notes on Sir Thomas Lawrence*, in *The Burlington Magazine*, Sept. 1951, repr.; Yvonne ffrench, *Mrs. Siddons*, 1954, repr. facing p. 96.
Lent by F. H. M. Fitzroy Newdegate, Esq.

51 MRS. JOHN ANGERSTEIN AND CHILD

Black and red chalk. 16 × 10½ in. Drawn at Willingham Hall, the Lincolnshire home of Ayscoghe Boucherett, M.P., and inscribed on the back: *Willingham, 1810.* The baby is probably Frederick, fourth child of the John Angersteins, who was born in 1809. See also No. 49. Coll: by family descent. Exh: Bristol, 1951 (50). Lit: K. Garlick, *Notes on Sir Thomas Lawrence*, in *The Burlington Magazine*, Aug. 1951, repr., pl. IV.
Lent by F. H. M. Fitzroy Newdegate, Esq.

52 MADAME SABLOUKOFF (d. 1846)

Black and red chalk. 8½ × 7 in. Perhaps 1813. Julia, daughter of John Julius Angerstein by his first marriage, married General Nickolas Sabloukoff in 1806 and went to live in Russia. She and her husband are known to have been in England during the summer of 1813, as Lady Charlotte Bury met them at Kensington Palace on 22 Aug. No. 52 was perhaps drawn during this visit. Lawrence painted two portraits of Madame Sabloukoff, one before her marriage, which is now in the collection of Col. M. E. St. J. Barne, and another shortly after marriage which now belongs to Mr. Roger G. Walcott, Indianapolis. Coll: by family descent. Exh: Bristol, 1951 (45).
Lent by F. H. M. Fitzroy Newdegate, Esq.

53 DOROTHEA, PRINCESS LIEVEN (1785–1856)

Canvas. 18¼ × 15¼ in. (unfinished). Dorothea, second daughter of Baron Christopher Benckendorff, married Count (later Prince) Christopher Lieven in 1800. Lieven held a series of diplomatic posts and was Russian ambassador at the Court of St. James's from 1812–34. His wife was a considerable personage in European political circles and was known for her intelligence, her sharp tongue and her love affairs. She is said to have introduced the waltz into the English ballroom. There is a reference to a portrait of herself by Lawrence in a letter to Metternich, 20 April 1820. It was at that time still in Lawrence's studio and may most probably be identified with No. 53. No other portrait of her by Lawrence is known, although several go under his name. She writes: "Lawrence's portrait gallery [i.e. the best of the Waterloo Chamber

portraits] has just arrived. And what happens but he must take it into his head to treat paintings of great men as he would treat the originals if he were their major-domo! You cannot be shown my portrait until you have made your bow to the King. I did not know that portraits were subject to etiquette!" A drawing on canvas of Princess Lieven described as "highly finished" was lot 411 in the Lawrence sale, Christie's, 19 June 1830, bought by Woodburn. This was no doubt the same as the drawing formerly belonging to the Grand Duke Nicholas Mikhailovitch, the whereabouts of which is not now known. Exh: Amsterdam, *Two Centuries of British Art*, 1936 (94); Paris, *La Peinture Anglaise*, 1938 (84); Madrid and Lisbon, British Council Travelling Exhibition, *A Century of British Art*, 1949 (26); Agnew's, 1951 (46). Lit: Gower, p. 144, repr. facing p. 150; Armstrong, p. 146; *The Private Letters of Princess Lieven to Prince Metternich 1820–26*, ed. Peter Quennell, 1937, p. 29; Martin Davies, *National Gallery Catalogues: The British School*, 1946, p. 94; Garlick, p. 46, repr., pl. 81.
Lent by the Tate Gallery.

54 H.R.H. THE PRINCE REGENT IN ARMOUR

Black, white and red chalk on canvas. $40 \times 33\frac{3}{8}$ in. Probably 1814. The Prince Regent, later King George IV (1762–1830), first sat to Lawrence for a portrait in oils in 1814. Lawrence painted full-length portraits of him in military uniform (R.A., 1815), in Garter robes (R.A., 1818), in Coronation robes (R.A., 1822), and in private dress (1822). There are replicas, variants and repetitions of all of them, and the number of versions of the Garter robes portrait (both as Regent and King) is very many indeed. There are also several known or recorded drawings. No. 54 presents a problem of dating. The private issue (1828) of the lithograph by R. J. Lane bears a facsimile inscription: *for this drawing His Majesty graciously sat to me in the year 1814*. The smaller published issue (1829) bears another inscription, stating that the drawing was designed for a medal, but as yet it cannot be connected with any medal known to have been struck. For a full discussion see A. P. Oppé. Lawrence's first portrait of the Regent was a commission from Lord Stewart, and it may be, as Oppé suggests, that No. 54 is a preliminary drawing connected with it, and that the sketch in oils in the National Portrait Gallery, No. 11, was the beginning of an abandoned portrait based on the drawing. The portrait completed for Lord Stewart is a full-length and shows the Regent not in armour but in military uniform. It is now in the collection of the Marquess of Londonderry at Wynyard Park. Coll: in Lawrence's studio at the time of his death and delivered to

the King, January 1830. The entry in the executors' list (Library of the Victoria and Albert Museum, MSS. English 86 H 19) shows that there was £105 to pay. Lit: Gower (who wrongly connects it with lot 406, Lawrence sale, Christie's, 19 June 1830), p. 131; Armstrong, p. 181; A. P. Oppé, *English Drawings At Windsor Castle*, 1950, p. 71, repr., pl. 9. Engraved: lithograph, R. J. Lane, 1829.
Lent by Her Majesty The Queen.

55 LADY LOUISA GEORGINA BATHURST (1792–1874)
Canvas. 24×21 in. Probably *c.* 1812–15. Louisa Georgina, elder daughter of the 3rd Earl Bathurst (see No. 6). She did not marry. A copy recently entered the Louvre with the title *Mrs. Bannister*. Coll: by family descent. Exh: Agnew's, 1951 (15). Lit: Earl Bathurst, *Catalogue of the Bathurst Collection of Pictures*, privately printed, 1908, repr. facing p. 170; Armstrong, p. 113; Garlick, p. 26.
Lent by Earl Bathurst.

56 A LADY READING
Black and red chalk. 12¼×9¼ in. Inscribed on the back: *By Sir Thomas Lawrence, Willingham, 1810.* The head was drawn from Mrs. John Angerstein (see Nos. 49, 51), and the body from Mrs. Ayscoghe Boucherett, her step-sister-in-law. The Angersteins, the Boucheretts and the Locks were all related by marriage, and the Duchess of Sermoneta writes that Lawrence "spent a great deal of his time visiting his friends, passing from the Locks at Norbury to the Angersteins at Woodlands, and on to the home of the Boucheretts at Willingham". Williams publishes a long letter from Lawrence to Mrs. Boucherett, written from Rome, 25 June 1819, and there are numerous references to her and to Mrs. Angerstein in other of his published letters. He made at least one variant of No. 56. This was engraved by R. J. Lane as plate I to *Lithographic Imitations of Sketches by Modern Artists*, 1827, with a quotation from Cowper:

> "This Folio of four pages, happy work,
> Which not e'en critics criticise."

Coll: by family descent. Exh: Bristol, 1951 (49).
Lent by F. H. M. Fitzroy Newdegate, Esq.

57 AN UNKNOWN LADY
Canvas. 14×11 in., unfinished. Probably early 1790's. Coll: purchased on the Paris art market, 1957. Not previously exhibited.
Lent by Mr. and Mrs. Eliot Hodgkin.

58 EMILIA MARY BOUCHERETT (1790–1874)

Black and red chalk. 10×7 in. Drawn in 1808. See also No. 45. Coll: by family descent. Not previously exhibited.
Lent by Col. M. E. St. J. Barne.

59 MRS. JOHN MEREDITH (d. 1813)

Black and red chalk. $8\frac{3}{4}\times6\frac{3}{4}$ in. Drawn in 1813. Lucy, Lawrence's elder and favourite sister, married John Meredith, a solicitor of Temple Row, Birmingham. In her early days she ran a school for a time at Solihull with her friend Lucy Bird. She died of consumption in March 1813. The engraving by F. C. Lewis is inscribed: *T L. Wed'y Feb. 10, 1813.* This may mean that it was made not from No. 59, which has no inscription, but from another drawing which presumably would be the original. | It was not exceptional for Lawrence to make replicas of his drawings, and in this case when the occasion was so poignant there is every likelihood that he would make more than one version for other members of the family. Mrs. Meredith's death was noted in *The Gentleman's Magazine*, which said that "she lived beloved and died regretted". Coll: by family descent. Lit: Armstrong, p. 185. Engraved by F. C. Lewis, 1831.
Lent by Mrs. Theodora Clutterbuck.

60 SIR RICHARD CROFT, BT. (1762–1818)

Black and red chalk. $7\frac{1}{4}\times6$ in. Drawn *c.* 1810. Sir Richard Croft, the accoucheur, attended the Princess Charlotte in her confinement at Claremont in Nov. 1817. She died shortly after the birth of a still-born son. The accusations of negligence directed against Croft preyed on his mind and he shot himself on 13 Feb. 1818. Elizabeth Croft, his sister, was one of Lawrence's great friends. She described this drawing as "a striking likeness". See also No. 79. Coll: by family descent. Lit: Layard, p. 244.
Lent by Richard Page Croft, Esq.

61 MRS. ABEL DOTTIN

Black and red chalk. 8×6 in., oval. Perhaps 1798. Dorothy, eldest daughter of Robert Burnet Jones, Attorney-General of the Barbados, 1778, wife of Abel Rous Dottin, M.P. for Southampton at periods between 1826 and 1837. Lawrence received 300 guineas for a group of Mr. and Mrs. Dottin and Mrs. Cumberbatch (see No. 64) which was begun in 1798. This was described by his executor as "heads painted not half finished" at the time of his death in Jan. 1830. It was delivered to Mr. Dottin in March 1830 and has since disappeared. A stipple engraving made by H. B. Hall in 1838 from

a portrait of Dottin by Lawrence may have been based upon it. Armstrong records that drawings of Mrs. Dottin and Mrs. Cumberbatch similar to Sharp's engravings of Nos. 61 and 64 were included in an album of drawings by Lawrence, the property of C. R. Aston, Christie sale, 3 July 1908, lot 140. Coll: by family descent. Lit: Gower, p. 123; Armstrong, p. 180. Not previously exhibited. Engraved in lithograph by W. Sharp, 1829.
Lent by Mrs. F. G. A. Parsons.

62 PRISCILLA, LADY BURGHERSH AND HER SISTERS

Black and red chalk. 18½ × 14½ in. The three daughters of the Hon. William Wellesley Pole, later Baron Maryborough and 3rd Earl of Mornington. Priscilla Anne (1793–1879), the youngest daughter, married in 1811 John, Lord Burghersh, who succeeded his father as 11th Earl of Westmorland in 1841. She is seen with her sisters, Mary Charlotte Anne (d. 1845), wife of Sir Charles Bagot, at the left, and Emily Harriet (d. 1881), wife of Lord FitzRoy Somerset, later 1st Baron Raglan, in the centre. Lady Burghersh accompanied her husband in 1813 when he was appointed English Commissioner attached to the Austrian army headquarters and also on the advance of the allied armies into Paris. Much of her correspondence, which is of great interest, has been published. Lord and Lady Burghersh lived in Florence *c.* 1815–30, but she was in England in 1817, when this drawing may have been made. Lawrence made a curious small picture of her with her infant son when he stayed in Florence on his way back to England in 1820. Another version of No. 62 belongs to Lord Raglan and at Stratfield Saye there is a receipt for a copy of it made by Mary Smirke. A copy of the heads only belongs to Lord Antrim. There are several other versions of the heads only which are probably all contemporary copies. One, described as "the first sketch", was lot 521 in the Francis Wellesley sale, Sotheby's, 30 June 1920, repr., cat.; a second from the E. J. Edward collection is now in the Taft Museum, Cincinnati; and a third, an anonymous property, lot 45 in Christie's sale, 12 Feb. 1926, is said to have been signed: *Thos. Lawrence 1817.* Coll: by family descent from the 1st Duke of Wellington. Exh: Cooke's Exhibition, Soho Square, 1822 [Armstrong]; R.A., Winter 1904 (149). Lit: Gower, p. 107, repr. facing p. 80; Armstrong, p. 186; Josephine Galbraith, *Two drawings by Sir Thomas Lawrence in the Taft Collection,* in *Bulletin of the Cincinnati Art Museum,* April 1935. Engraved in stipple by J. Thomson, 1827, and in line by J. B. Longacre with the title *The Three Sisters.*
Lent by the Duke of Wellington.

63 CATHERINE, DUCHESS OF WELLINGTON (1773–1831)

Black and red chalk. $13\frac{3}{8} \times 10\frac{1}{4}$ in. Signed and dated: *T.L. 1814.* Catherine Pakenham, second daughter of the 2nd Baron Longford, married the Hon. Arthur Wellesley, later 1st Duke of Wellington, in 1806. A label pasted on the backboard is inscribed: *For the Honble. Mrs. Henry Hamilton sister of her Grace the Duchess of Wellington . . . Tho L.* It was given or bequeathed by Mrs. Hamilton, who died in 1854, to her nephew, the 2nd Duke of Wellington. Exh: South Kensington, 2nd National Portrait Exhibition, 1868 (187); London, Royal Amateur Society of Artists, Loan Exhibition, 1898; R.A., Winter 1904 (153). Lit: Gower, p. 166, repr. facing p. 152; Armstrong, p. 189.
Lent by the Duke of Wellington.

64 MRS. CUMBERBATCH

Black and red chalk. 8×6 in., oval. Perhaps 1798. Charlotte, fourth daughter of Robert Burnet Jones, wife of Abraham Parry Cumberbatch and sister of Mrs. Abel Dottin (see No. 61). Coll: by family descent. Lit: Armstrong, p. 180. Not previously exhibited. Engraved in lithograph by W. Sharp, 1829.
Lent by Mrs. F. G. A. Parsons.

65 THE MARQUESS DOURO, LATER 2ND DUKE OF WELLINGTON (1807–1884)

Pencil. $14\frac{1}{8} \times 12\frac{1}{8}$ in. Signed and dated: *T.L.P.R.A. Wynyard, October 1827.* Arthur Richard, Marquess Douro, succeeded his father as 2nd Duke of Wellington in 1852. The drawing was made at Wynyard Park, the Marquess of Londonderry's seat in Co. Durham, on the 1st Duke's northern tour when Lord Douro accompanied him. There is a letter pasted on the backboard from Lawrence to the Duchess of Wellington, 24 Dec. 1827, giving her the drawing. Coll: by family descent. Exh: London, Royal Amateur Art Society, Loan Exhibition, 1898. Lit: Gower, p. 124; Armstrong, p. 189.
Lent by the Duke of Wellington.

66 A LADY LOOKING DOWN

Black and red chalk. $8\frac{1}{4} \times 6\frac{7}{8}$ in. Probably *c.* 1800. There is a drawing of the same sitter bound into one of the volumes of Lawrence correspondence bequeathed by Miss Mary Keightley to the Library of the Royal Academy. Armstrong's suggestion that it is

Princess Lieven is unlikely. Coll: bequeathed by Richard Payne Knight to the British Museum, 1824. Lit: Armstrong, p. 192.
Lent by the British Museum.

67 STUDY FROM THE LAOCOON

Black and white chalk on brown paper. 16×12½ in. Drawn in Rome, 1819. Inscribed: *Sketch from the original statue in the Vatican for the background of a Portrait of Pius the 7th. Thos. Lawrence.* See No. 5. Coll: presented by Mrs. Jones to the British Museum, 1871. Lit: Armstrong, p. 191.
Lent by the British Museum.

68 RICHARD HART DAVIS, M.P. (1766–1842)

Canvas. 30×25 in. Painted *c.* 1815. Richard Hart Davis was M.P. for Colchester, 1807–12, and for Bristol, 1812–31. This was one of Lawrence's most admired male portraits and it is discussed at length by Williams who describes it as "masculine and severe and totally devoid of any of the tricks of art to produce effect, or to catch the fancy of the ignorant". There is a repetition in the Mansion House, Bristol, and another was lent by the Rev. W. H. Powell to the exhibition, *Art Treasures of the West Country*, held at the City Art Gallery, Bristol, 1937. Coll: Rev. R. Hart Davis, Christie sale, 14 July 1922, lot 24. Exh: R.A., 1815 (276); Bristol, Institution for the Promotion of Literature, Science and the Fine Arts, 1826; B.I., 1830 (45); London, International Exhibition, 1862 (178); R.A., Winter 1871 (33). Lit: Williams, I, p. 243; Gower, p. 122; Armstrong, p. 126; Garlick, p. 41. Engraved by William Sharp, 1816.
Lent by Rupert Hart-Davis, Esq.

69 THOMAS MOORE (1779–1852)

Panel. 30×24¾ in., unfinished. Probably painted in 1829. Tom Moore, the Irish poet. Perhaps his best-known works were *Lalla Rookh*, 1817, and *Irish Melodies*, 1807–34, set to music by Sir John Stevenson. Coll: by family descent from John Murray, the publisher, who commissioned the portrait. Exh: R.A., 1830 (136); South Kensington, 3rd National Portrait Exhibition, 1868 (22); Dublin, Portrait Exhibition, 1872; R.A., Winter 1951–2 (193). Lit: Gower, p. 150; Armstrong, p. 153; Garlick, p. 51, repr., pl. 118. Engraved by W. Finden as a plate to Finden's *Illustrations of the Works of Byron*, 1836.
Lent by Sir John Murray.

70 MRS. WOLFF (d. 1829)

Canvas. 23 × 18½ in. Probably *c.* 1803. Mrs. Wolff, the wife of Jens Wolff, the Danish Consul in London, was one of Lawrence's closest friends. She lived in what was then the village of Charing, and Lawrence spent many evenings at her house reading aloud to her, to her sisters Mrs. Marshall and Mrs. Hill, and to their friend Miss Elizabeth Croft, who later wrote *Recollections of Sir Thomas Lawrence, P.R.A., during an intimacy of nearly thirty years.* According to Miss Croft, Lawrence began a portrait of Mrs. Wolff about 1803 "but it was not gone on with for twelve years". This was the three-quarters portrait of her as a Sybil exhibited at the Royal Academy in 1815 and now in the Art Institute, Chicago. No. 70 was probably painted at about the same time as the original sittings for the larger portrait. Lawrence also made a number of drawings of Mrs. Wolff, almost all of them in profile. Miss Croft records: "Mr. Lawrence told me long afterwards that although he considered Mrs. Wolff very beautiful and even very clever, it was some time before he entered into the merit of her character; but as their acquaintance improved he did the most ample justice to her genius, talents, and many amiable qualities and their friendship only ended with her life in June 1829." Lawrence took Mrs. Wolff's son Herman with him on his visit to Paris in 1825. Coll: Archibald Keightley (Lawrence's executor); Miss Mary Keightley, Christie sale, 28 June 1935, lot 83 bought in; presented by Miss Keightley to Major O. G. S. Croft. Lit: Garlick, p. 63. Not previously exhibited.

Lent by Mrs. O. G. S. Croft.

71 WILLIAM LOCK (1767–1847)

Black chalk. 26 × 19 in., oval. Probably *c.* 1790, and perhaps a study for No. 141 in the R.A. exhibition, 1791, described in *The St. James's Chronicle* as "young Mr. Locke. The best portrait in the Exhibition. The tone of the background is very grand and uncommon". This portrait has not been recorded since it was sold, lot 111, as Hoppner, in the William Angerstein sale, Christie's, 4 July 1896. William Lock, the eldest son of William Lock of Norbury (see No. 49), was an amateur artist of some talent and Lawrence used to refer to him as "Raphael William". In 1799 he married the beautiful Elizabeth Jennings, whose full-length portrait by Lawrence was much admired in the R.A. exhibition that year. This unfortunately was cut down in 1912. What was probably the upper half is now in the collection of Viscountess Kemsley. Lawrence also painted two of William Lock's three children, the elder son William in 1812, a portrait that has been lost from sight

since it appeared in the Sir J. B. Robinson sale, Christie's, 6 July 1923, lot 16, and their daughter Elizabeth, Lady Wallscourt, in 1825 (No. 42). Coll: by family descent. Lit: Duchess of Sermoneta, *The Locks of Norbury*, 1940, repr. facing p. 280.
Lent by the Hon. Mrs. Leycester Storr.

72 MEADOWS OPPOSITE SLOANE STREET

Black and white chalk on bluish paper. 11¼×11¼ in. Almost impossible to date but probably early 1790's. A label on the back of the mount reads: *Upon my showing this drawing to S^r^ Thomas Lawrence when spending the day with me at my house on Clapham Common the 31 October 1829, he acknowledged it to be a genuine portraiture of the meadows opposite to Sloane Street before they were built upon, and which he drew from recollection after returning home one moonlight night. W. Esdaile.* Coll: William Hamilton, R.A., Phillips Saleroom, 10 May 1802, lot 221, *Moonlight Scene, and 1 other*; Mathew Hutchinson, Christie Sale, 22 Feb. 1861, lot 101, *Meadows in Sloane Street* and *Clapham Common*; bought by the British Museum from a Mr. Jackson, 1885. Lit: Gower, p. 175, repr. facing p. 176; Armstrong, p. 193.
Lent by the British Museum.

73 ERCOLE, CARDINAL CONSALVI (1757–1824)

Black and red chalk. 15¼×10¾ in. See also No. 14. Drawn in Rome, 1819, and given to Elizabeth, Duchess of Devonshire who bequeathed it to her brother, the 1st Marquess of Bristol in 1824. She is reputed to have carried it everywhere with her. Layard quotes a letter from the Duchess to Lawrence, 3 Sept. 1819, in which she writes: "I am sure I need not entreat of you Not to forget your kind promise to me of leaving a drawing with me of that inimitable picture, for besides its value as a likeness, I have an anxious wish to possess something of your doing; I know that your drawings are finer than anything known and I shall have a pride in having one to show." She undoubtedly refers to a drawing of Consalvi and not, as Layard believed, of the Pope. A similar, smaller drawing is in the collection of the Marquess of Lansdowne. Coll: at Ickworth since 1824. Exh: B.I., 1830 (66); London, Royal Amateur Art Society, Loan Exhibition, 1898; R.A., Winter 1904 (150). Lit: Gower, p. 119; Layard, p. 152; Armstrong, p. 179; D. M. Stuart, *Dearest Bess*, 1955, p. 240, repr. facing p. 226. Engraved by F. C. Lewis, 1830.
Lent by the National Trust (Ickworth).

SOUTH GALLERY

74 LADY CHARLOTTE GREVILLE (1775–1862)

Canvas. 28 × 23 in., unfinished. Perhaps painted *c.* 1820. Lady Charlotte Bentinck, elder daughter of the 3rd Duke of Portland, married Charles Greville, son of Fulke Greville of Wilberry, Wilts., in 1793. Lawrence painted a half-length portrait of her in 1792 which is now at Chatsworth. Not previously exhibited or recorded.
Lent by the Trustees of the Goodwood Collection.

75 ROBERT LEMON, F.S.A. (b. 1730)

Pencil. 13¾ × 11 in. Drawn in 1810. Robert Lemon was Chief Clerk in the Record Office for 43 years. Coll: Lysons sale, Bruton, Knowles & Co., Gloucester, 21 April 1887, lot 320, bought by Mrs. Gertrude S. Lysons; Mrs. Teresa Pattinson (née Lysons), by whom sold to the late James Fleming, and thence to his son, the present owner. Lit: Gower, p. 143; Armstrong, p. 184. Engraved as a soft ground etching by W. Daniell, 1810.
Lent by Lindsay Fleming, Esq.

76 PRIZE FIGHTERS

Pen and brown ink. 8¼ × 12½ in. Almost certainly drawn in the 1790's. Lawrence was fascinated by pugilism from boyhood and Williams comments, "though it may shock the reader's imagination yet I have not a doubt, if nature had stunted Lawrence's mind, and, leaving him only his corporeal energies, condemned him to be a boxer, he would have been one of the best of the 'Fancy'". The pugilist "Gentleman Jackson" sat to him for the youth in *Homer reciting his poems* (1791) and for Satan in *Satan summoning his legions* (1797). Coll: Benjamin Hick (d. *c.* 1842–3); perhaps lot 204, *Prize fighters—pen and ink*, Elhanan Bicknell sale, Christie's, 29 April 1863. Exh: Paris, Musée des Arts Decoratifs, *Caricatures et Moeurs Anglaises 1750–1850*, 1938 (70); Eton College, 1948; London, Athenaeum Club, 1949; Bristol, 1951 (65); R.A., *Old Master Drawings*, 1953 (485). Engraved as an aquatint etching by F. C. Lewis. The only recorded copy is in the British Museum. It is inscribed: *Engraved by F. C. Lewis from a sketch by Sir T. Lawrence in the possession of Benj. Hick, Esq.*
Lent by L. G. Duke, Esq.

77 SATAN AND BEELZEBUB

Pencil heightened with white on brown paper. 40 × 26½ in. A study for the large picture *Satan Summoning His Legions*, an illustration to *Paradise Lost*, Bk. I ("Awake, arise or be for ever fallen"), exhibited R.A. 1797 and now the property of the Royal Academy.

The idea of painting Satan in this posture is said to have occurred to Lawrence when he saw Fuseli standing enraptured at the sight of the Bristol Channel from the rocks near Stacpoole Court in Pembrokeshire. He was crying "Grand, grand! Jesu Christ, how grand!" and, said Lawrence, "I thought of the Devil looking into the abyss." *Satan* was his one serious essay in the Sublime. He had it in mind to present it to Fuseli's Milton Gallery but Fuseli preferred to restrict the collection to his own work. The pugilist John ("Gentleman") Jackson, who kept a boxing-school in Bond Street, is said to have sat for the figure of Satan. Not previously exhibited.
Lent by Messrs. J. S. Maas and Co., Ltd.

78 ANEMONES IN A VASE

Pen and ink. $9\frac{7}{8} \times 7\frac{1}{2}$ in. Inscribed in ink with colour notes in Lawrence's hand, the mount inscribed in another hand: *Sir T. Lawrence P.R.A. Sketch for an arrangement of colour.*
Lent by Iolo Williams, Esq.

79 SIR RICHARD CROFT, BT. (1762–1818)

Black and red chalk. $15 \times 10\frac{1}{4}$ in. A post-mortem drawing, Feb. 1818. See No. 60. Miss Croft mentions this drawing in her *Recollections of Sir Thomas Lawrence*. She writes: "In 1818 he made a drawing of my brother in his coffin, and by his magical power contrived to give it the appearance of sleep in his armchair. I am certain he considered it one of his most exquisite performances, as he constantly sent for it when he had artists dining with him. One friend called it "the triumph of Genius over death", and Sir David Wilkie said it was "absolutely sublime, and worthy of the pencil of Michelangelo." Coll: by family descent to the present owner. Lit: Layard, p. 244.
Lent by Richard Page Croft, Esq.

80 ARTHUR WELLESLEY, 1ST DUKE OF WELLINGTON (1769–1852)

Pencil and chalk on paper. 24×21 in. A note on the back of the frame written by Sir Henry Russell, 2nd Bt., states that "it must have been made about 1816". Wellesley and Steegman however suggest a slightly later date, probably 1820–25, and this may well be correct as the drawing seems to have a direct connection with the portrait painted for Mr. Arbuthnot in 1821. The Duke however appears somewhat older in the painting than in the drawing. Coll: bought by Sir Henry Russell, 2nd Bt., from Messrs. Graves in

1842, and perhaps the same as lot 122, *The Duke of Wellington, in black and white chalk, half length—very fine*, in the Lawrence sale, Christie's, 18 June 1831, bought by Tate; by descent to the present owner. Exh: Bristol, 1951 (61). Lit: Lord Gerald Wellesley and John Steegman, *The Iconography of the First Duke of Wellington*, 1935, p. 26. Engraved in stipple by F. C. Lewis, 1840.
Lent by Sir Arthur Russell, Bt.

81 STUDY OF AN UHLAN

Pencil. $19\frac{7}{8} \times 13\frac{1}{4}$ in. There are a number of colour notes, mostly at the right margin. A study for the Uhlan orderly, the subsidiary figure in the portrait of Prince Schwarzenberg (No. 8). Exh: London, Alpine Gallery, Nov. 1955 (19).
Lent by the Ashmolean Museum, Oxford.

82 FRANCIS THORNHILL BARING (1796–1866)

Canvas. $24\frac{1}{2} \times 20\frac{1}{2}$ in. Painted *c.* 1810. Francis Thornhill Baring, eldest son of Sir Thomas Baring, 2nd Bt., was created 1st Baron Northbrook in 1866. No. 82 is a study for the portrait group of Sir Thomas Baring and his family, R.A., 1810 (159), see No. 28. Coll: by family descent. Exh: B.I., 1843 (166).
Lent by Lord Northbrook.

83 MRS. GEORGE STRATTON (d. 1861)

Black and coloured chalk on canvas. 36×31 in., cut down from a full-length. Probably *c.* 1810. Anne, daughter of Bernard D'Ewes of Wellesbourne by his first wife, married George Frederick Stratton of Tew Park in 1805. Her brother, Court D'Ewes, assumed the name and arms of Granville in 1826. It was Lawrence's practise to draw the figure carefully on the canvas before he began to paint, but this is the only recorded instance of a full-length figure which has not been painted on at all. It seems likely that it was abandoned in favour of the larger composition in which she fondles a Newfoundland dog, now in the Ringling Museum, Sarasota, Florida, which was exhibited, R.A., 1811 (69). A head in oils closely related to No. 83 was in the U.S.A. in the collection of Nathan Allan in 1910. Coll: by family descent to Bevil Granville, from whom it was purchased for Birmingham in 1954. Exh: Birmingham, *Works of Art from Midland Houses*, 1953 (46). Lit: Roger Granville, *History of the Granville Family*, Exeter, 1895, p. 458; Birmingham Art Gallery, *Catalogue of Paintings*, 1961, p. 87.
Lent by the City Museum and Art Gallery, Birmingham.

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